

STORY HOUR READERS MANUAL

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STORY HOUR READERS MANUAL

THE STORY METHOD .

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STORY HOUR READERS MANUAL.

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FOREWORD

"PLEASE tell me a story," is the insistent plea of the child the world over.

How natural, then, for the child to learn to *read* by means of the story! *Interest* is the key to the situation; and interest in the story is the controlling *motive* for his learning to read.

The stories used in the Story Hour Readers are written for the purpose of establishing the *reading habit* early in the life of the child, through their appeal to his interests. The content of the stories selected is easily within the comprehension of the child, who will eagerly read about his friends in the folklore world.

The child is considered as the epitome of the race, hence the selection of stories that satisfy his instinctive interests.

Mother Goose rhymes and folklore tales are used extensively in the books for the first year. The rhythm of the jingle is irresistible. Its mingling of sense and nonsense arouses the imagination of the child, and its fascination appeals even to the slowest or dullest pupil, who might not respond to less exciting stimuli. The use of Mother Goose rhymes is advocated by Huey. (See "The Psychology and Pedagogy of Reading," pp. 330 to 335.)

Dialogue and dramatic action are great sources of delight, and are very valuable during the early days of school life, since to the child they represent *play* and the various activities natural to childhood. The stories selected appeal to his dramatic instincts and stimulate the emotions.

The *aim* of the Story Hour Readers is to give the child opportunity to *live* the thoughts, hence the great imaginative stories, keeping in mind always the *heart* of the child, and heeding the admonition, "We who profess to teach, yet teach not, teaching not the heart."

The Story Hour Readers present literature. The stories and poems are carefully graded to satisfy the growing interests of the child, and to inculcate a love of literature.

The books are beautifully illustrated in color by artists whose interpretations of the stories show their appreciation of child life. The pictures make an æsthetic and artistic appeal to the child that is most valuable. The ethical and social elements are also presented. The pictures offer wonderful opportunities for the development of language.

The First Year Readers contain Mother Goose rhymes and folklore tales.

Second Year Readers continue the folklore tales, and introduce fairy stories, also poems suited to children.

Third Year Readers introduce wonder stories, legends, and myths, also poems. Adaptations from longer stories are given, to secure sustained interest, and to arouse in the child the desire to read the complete story for himself, for example, "Robinson Crusoe."

The folklore tales, fairy tales, and fables include those of many lands, thus adding to the child's interest and knowledge.

PRINCIPLES OF READING

FUNDAMENTALS

THE following general principles of education should be applied in the teaching of reading :

1. A complete thought is presented first. This is followed by analysis of the thought into parts, and a study of the parts, including the necessary drill. Finally, the parts are recombined into the complete thought, a clarified whole.

2. There is "no impression without expression." Therefore the child's initiative and self-activity should be employed to produce clear and vivid images.

3. Education is reorganization and enlargement of experience; in common phrase, procedure "from the known to the unknown."

Memory becomes a by-product of the educational process, and the faulty rote method of teaching is avoided when these principles are applied.

APPLICATION OF PRINCIPLES

1. **Wholes to Parts, to Wholes.** The vague whole is acquired by the children through listening to the story told by the teacher, and through the exercise of their own self-activity in dramatization. The story is first analyzed into thought-groups. The thought-groups are then built up synthetically by the teacher, sentence by sentence, at the blackboard. Word groups and sight words are taken from the sentences. Selected words are separated into phonograms. Phonograms are blended to form words. The final step is the reading of the whole story from the book.

2. **Self-activity.** The interest aroused in the story, as the teacher tells it, stimulates the impulse for motor activity. This leads to the dramatization of the story. Dramatization appeals to children because what a child *does* makes a deep impression upon him. Dramatization also stimulates the emotions, and thus secures intense interest. Through dramatization the child *lives* the story.

3. **From the Known, or Familiar, to the Unknown.** The Mother Goose rhymes are familiar to most children. Besides, many of the stories in this series of Readers deal with experiences common to children, and the characters are placed in familiar situations. The material thus forms a connecting link between a child's former experiences and the new ones he is about to acquire.

ELEMENTS OF READING

1. **The Thought Element.** The problem of learning to read is the establishment in the mind of the learner of an association between the thought as expressed in symbols and the symbols which represent the thought.

The thought is the vitalizing element. Literature should be used from the beginning. The selections should be of a character to interest children, that is, they should be stories with a sense appeal, and instinct stories. The whole life of a child is saturated with imagination and feeling, therefore the content of his reading matter should satisfy his imaginative and emotional cravings. It should also represent action. That is, the content should be dynamic rather than metaphysical.

For the purpose of analysis the stories should be divided into *thought-groups*. A thought-group consists of a series of

related sentences which express completed thought or action, that is, a larger thought unit. The thought-group is analyzed into sentences, which are in turn built up synthetically into a thought-group for purposes of reading. The sentence is then selected for further analysis.

2. The Symbol Element. (A Visible Sign or Representation of an Idea.) In learning to read the child must associate the thought with the symbols. These are of two kinds, namely, the *visual* and the *vocal*.

Visual Symbols: Written Words or Letters. After a sentence has been presented as a whole, associated with its thought, groups of words and single words should be selected for recognition and drill. Then not only have these significance in themselves and in their present relations, but they are also tools for future use in reading.

Vocal Symbols: Spoken Words or Single Sounds. Each visual symbol, whether of a sound, a word, or a group of words, has its corresponding vocal symbol.

An early association between the visual symbols and the vocal symbols is necessary, in order that the child may learn to read orally. This applies to sentences as wholes, to word groups, and to words.

3. The Phonetic Element. The first analysis of the story is into thought-groups and sentences. Groups of words and single words are selected from the sentences for purposes of drill. A further analysis is necessary, — separating the words into phonograms for phonetic use.

There are several distinct aims to be kept in mind: namely, ear training, correct pronunciation and distinct enunciation in reading, and acquirement of phonetic power.

There should be ample drill in ear training, in order that

the child may become sensitive to the correct pronunciation of words. Exercises in enunciation are necessary also, in order to secure clear, distinct, and pleasing oral reading.

Phonetic power is the means by which the child is able to assist himself in reading new material. Constant practice in phonetics gives him the ability to find new words for himself.

THE STORY METHOD

The Reading Process. Teaching reading is the process of associating in the child's mind a thought and its symbols. The union of these elements is necessary to both silent and oral reading.

1. Language. The natural way for a child to learn to read is similar to that used in learning to talk. When a child has learned to talk he has acquired the ability to attach meaning to oral language and to use language. When he enters the *world of books* the pictures attract him first. The rhymes, jingles, songs, and stories are told or sung to him. The Mother Goose rhymes present many familiar characters clothed with enough mystery to appeal to his imagination. They are real, his companions, and they belong to his world. The rhymes, jingles, and songs also appeal to the *instinct of rhythm*, and he readily memorizes them. The stories arouse his *interest*. He pleads to have his favorite stories told to him again and again. The child soon attempts to tell the stories himself. Gradually he locates parts of a story on the printed page, and recognizes some of the words. The child meets these words in new stories. They are *old friends*, and they help him to conjecture what the new words must be. He enlarges his vocabulary through the context and acquires power to

attack new stories. The Story Method supplies these *experiences* and makes use of *language* from the beginning. Interest in the story is the child's *motive* for learning to read.

2. Content. The Story Method is a content method, and meaning dominates the teaching. *Oral thought-expression* comes first, through the telling of the story and through dramatization. Association of the stories with the pictures and the printed matter in the books accompanies or precedes the oral thought-expression. The memorization of the story is a by-product. The analysis of the story, by aid of pictures and through conversation, into thought-groups, that is, larger thought units, follows. Oral expression from the children of each sentence in the thought-group, using pictures and questions as aids, is the next step in analysis. The teacher then builds the thought-group upon the blackboard, sentence by sentence, as the sentences are obtained from the children in response to questions. (See Blackboard Work, p. 14.) A further analysis is the selection of sentences, word groups, and sight words for the purposes of recognition and drill. Word groups and sight words are associated with the sentences in the story, for reading, and for the interpretation of the thought and emotion involved in the sentence. Thought-groups are then read as wholes, and finally the complete *story* is read as a whole.

3. Vocabulary. The child's reading vocabulary is built up through the association of word groups and sight words in the context of the story, followed by drills, and through the phonetic sense and power which he gradually acquires. (Read Huey, pp. 348, 349.)

Words are selected from the Mother Goose rhymes, in the first book, and from the stories in the following books, for phonetic purposes (**Key Words**). These are first taught as sight words, and are afterwards analyzed into phonograms. Phonograms are blended to form the new words in the context.

4. Independent Reading. (Silent and Oral.) When the child possesses a large enough reading vocabulary to recognize familiar words (*old friends*) in the context, and has developed some phonetic sense and power, and also has sufficient apperceptive basis, he is ready to undertake the *more complex process* of thought getting (thought-grasp) and thought giving (thought-expression).

The first and second supplementary stories are relaxation stories, and are meant purely for enjoyment. The third supplementary story affords an excellent opportunity to test the child's ability to read independently. During the reading of the story, for this purpose, the teacher should merely *tell* the child the words that he fails to recognize or to obtain through phonetics. The reading of the story is followed by a drill upon the word groups and sight words that the teacher was obliged to tell, the *motive* for the drill being the development of the words so that the child may read the story the next time *without help*.

The reproduction and the dramatization of the story will follow the reading of the story from the book. The attention of the child is called to the fact that this time he is to *tell the story which he read for himself*.

This method of procedure may be used with the supplementary stories that follow; and also with supplementary books, provided the content is interesting and within the

child's grasp of thought, and contains words in his reading vocabulary.

The teacher will finally decide whether the child has sufficient power to read the basic stories in the same way. She must keep steadily in mind that reading is *not* mere word-calling, but that it involves an interpretation of the thought and emotion contained in the story,—emphasis and expression.

The reproduction and dramatization of the story will then follow the reading of the story, instead of preceding. The child will finally gain power to reproduce the story in his own words, and to dramatize without the descriptive parts.

METHOD OF TEACHING

1. Telling the Story.
2. Dramatization.
3. Blackboard Work.
4. Analysis

{	<ol style="list-style-type: none">(1) Thought-groups.(2) Sentences.(3) Word Groups.(4) Sight Words.(5) Phonetics.
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5. Reading from the Book.

1. Telling the Story. The teacher should *tell* the story, using the language of the text. She should tell it in such a way as to appeal to the imagination of the children, and to arouse keen interest and emotion. The teacher must be thoroughly in sympathy with the six-year-old child, and must live again in spirit the delight she herself felt, when she was first introduced to the "Once upon a time" world.

It is important to rehearse the story before presenting

it to the class. The teacher must know where the emphasis is to be laid, for children are great imitators, and the final results are dependent upon first impressions. So, when telling parts of the story that later are to be repeated frequently for drill, she should be sure that the child receives a vivid impression of the story the first time he hears it.

The teacher should show emotion, and should impersonate the characters as exactly as possible, employing such bodily activities as the imagination suggests. All this will secure the very best kind of attention from the children, who will then be all alive and eager to play, or *dramatize*, the story.

Note. Read Bryant's "How to Tell Stories to Children."

2. Dramatization. Before the reproduction of the story by dramatization, it is well for the teacher to have a few of the pupils tell what some of the characters said, and show their manner of saying it. The descriptive parts should be told by the teacher at first, until the pupils are able to tell them. When the children have gained sufficient power in dramatization, the descriptive parts may be omitted.

Pantomime. Real thought giving is a living expression, on the part of the child, of the thought of the author. The whole body should be in unison with the thought expressed. Pantomime affords opportunity for developing bodily expression. The Mother Goose rhymes and many of the stories may be given by the children, in pantomime.

3. Blackboard Work. Dramatization of the story is to be followed by reading from the blackboard. Care should be taken to select thought-groups and to reproduce the lines of the story exactly as they appear in the book, especially the *grouping*. The use of print or of script is optional.

The following is the first *thought-group*, pp. 9 and 10, Reader, First Year, First Half :

BO PEEP AND HER SHEEP

Little Bo Peep lost her sheep.
She looked and looked
but could not find them.

Then she went
to Little Jack Horner.

“Please, Little Jack Horner,
help me find my sheep!”

Little Jack Horner
sat in a corner.

Little Jack Horner said,
“Leave them alone,
and they’ll come home.”

(1) Obtain the above sentences from the children, by questioning :

What did Little Bo Peep lose?

What did she do?

Then to whom did she go?

What did she say to Little Jack Horner?

Where did Little Jack Horner sit?

What did Little Jack Horner say?

(2) The sentences should be read as units.

(3) For good expression, emphasis should be laid on the important word, or group of words, in the sentence. For example, “*Please, Little Jack Horner, help me find my sheep.*” “*She looked and looked.*”

(4) The lesson should be read finally as a unit.

4. **Analysis.** Knowledge of words is the product of gradual attainment. *It is not important that a child should know all the words of the stories that he reads at first, hence only those words are presented for drill that present concrete ideas, or are readily acquired through association. It is unprofitable and uninteresting to dwell upon a single story until every word is learned* (Huey, p. 348). The words in the stories that follow are just as valuable, and their frequent repetition in the text, and the drills in phonetics, make them familiar.

(1) *Thought-groups.* The division of the story into thought-groups is the first step in analysis. A thought-group consists of a series of related sentences which together express completed thought or action, that is, a larger thought unit. The teacher may select the thought-groups of the story, or she may guide the children to select each of the thought-groups, by means of the pictures in the story, or by questioning.

(2) *Sentences.* The story has been told by the teacher. The children have reproduced the story orally, and by dramatization. The thought-groups of the story have been selected under the guidance of the teacher. For example, the first thought-group is found on pp. 9 and 10 of the story, *Bo Peep and Her Sheep*, Reader, First Year—First Half. An oral expression from the children of each sentence in the thought-group, using pictures and questions as an aid, is the next step in analysis. The teacher then builds the thought-group upon the blackboard, sentence by sentence, as the sentences are obtained from the children in response to questions. (See *Blackboard Work, Manual*, p. 14.) Sentences may also be selected for expression and drill.

(3) *Word Groups.* The selection of a group of words in the sentence is the next step in analysis. Word groups are used to teach abstract words in their proper relations. The ready recognition of word groups as wholes is the best method for securing good expression in oral reading. The use of word groups prevents the halting, hesitating calling of words which sometimes passes for reading, and is an aid to *thought getting* and *thought giving*. The recognition of word groups also increases rapidity of perception. Word groups afford a rest for the eye, thus diminishing eyestrain.

The printed matter in the books is arranged, bearing all this in mind, with natural pauses at the end of each line.

(4) *Sight Words.* Before the child has acquired phonetic power, the words of his reading vocabulary must be developed through selected sight words. It is important for him to enlarge his vocabulary as rapidly as possible. The material as presented in the Story Hour Readers aids to this end. The words selected from the reading lessons have concrete associations for the child.

(5) *Phonetics.* From the beginning, the teacher of reading should have a goal in mind, namely, the ability of a child to recognize new words without aid. This gives him independence in reading. The ability to recognize new words *for himself* is acquired through the study of phonetics, and there is no branch of teaching reading that is more important. Daily drill and review drills are necessary, in order that children may acquire phonetic power.

The basis of the study of phonetics is the analysis of words into phonograms. In the first book of this series of Readers the phonetic lessons are derived from words found in the jingles. Words readily recalled have been selected for

analysis, and are presented for phonetic study. The words thus selected are called *key words*. They are presented first as sight words, and are afterwards analyzed into phonograms.

Illustration: *find-f* (Rhyme, Little Bo Peep).

sat-at (Rhyme, Little Miss Muffet).

After a child has learned the sounds of a number of single consonants he is ready to blend these with families to form new words. The families selected are so familiar that he unconsciously makes a *silent blending* at once while pronouncing the new word.

Illustration: *sat*, not *s at*; *fat*, not *f at*; *mat*, not *m at*.

Drills. (1) All the word groups, sight words, key words, and phonograms selected from a story for drill should be presented each day, affording each child the greatest opportunity for word acquisition. Thus the child who can acquire a number of words in a lesson is not limited to the one-word-a-day idea which the word and sentence method advocated. In this way, all the words indicated for study in a story being presented, the child has the opportunity to see each word in its relation to the whole, the story.

(2) Drills should be spirited and brief.

(3) Constant drill upon word groups, sight words, and phonetics is necessary, until the reading process becomes mechanical, so that the child may be free to attend to the *thought*.

Language Drill. A language drill may precede the reading of the story as a separate exercise. The teacher holds the perception cards containing the word groups and sight words, for the story, which have been previously used in drills. She flashes these one by one before the class. The

children have their books open, and as the teacher presents a card they find the word group or sight word in the sentence in the story, and visualize the sentence; or the teacher may merely name a word group or sight word which the children are to find in the sentence to be visualized. A child is called upon to *tell* the sentence which has been visualized, using proper emphasis to interpret the thought or emotion suggested by the sentence.

5. Reading from the Book. The reading of the *story as a whole* from the books is the final step. This should be accomplished *without interruption*, other than indication by the teacher of the end of the thought. Into this exercise should come all the elements in embryo of good oral reading: Pleasantly modulated voice, clear enunciation, pleasing manner to the observer, and interpretation of the thought and emotion involved in the story.

CLEAR AND DISTINCT UTTERANCE

The value of distinct articulation cannot be overestimated. Without it good reading is not possible.

Articulation depends upon the action of the muscles of the jaws, palate, tongue, and lips. It is, consequently, purely a physical exercise.

In large part, the indistinct utterance of children in conversation, recitation, and reading is due to the influence of environment. If children live in a community where language is spoken incorrectly, their only opportunity to learn to speak correctly is in the classroom. Therefore, the teacher should give as much time as possible to exercises that promote clear and distinct utterance.

AIDS IN TEACHING

Motivation. Interest in the story is the *motive* which stimulates the child to learn to read. The child's interest is aroused through the pictures in the story, by having the story told to him, and through dramatization. This interest extends to other stories and other books, as is shown by the child's bringing pictures and books to school, or clippings from newspapers and other printed matter which he delights in reading to the teacher.

When attacking new reading matter the child meets familiar words, *old friends*, and they help him to conjecture what the new word must be. He enlarges his vocabulary for himself by the use of the context, thus motivating the context. He also acquires a phonetic power which he discovers is an aid in attacking new words. The child is thus encouraged to learn for himself.

The teacher's aims are: (1) to facilitate her discipline; (2) to furnish occupation for the brighter children; (3) to render the greatest aid to the slower children; and (4) to motivate the work for all. These aims are most readily accomplished by allowing the brighter children to assist the slower ones. All children delight in *helping*, as it gratifies the spirit of emulation and furnishes them with an opportunity for self-activity. In this way the work is motivated for the children.

Class Groups. For more efficient and individual work, the class, unless it is small, should be grouped. Some children progress rapidly and require little attention. Such children should work in a group by themselves. Others are slower and need more assistance. These again should work in a separate group. With small classes in rural and private schools such group divisions may not be feasible.

Handwork. As early as possible in the term, the teacher should plan some handwork which will keep one group of children employed while she is busy with the other group. The children should know definitely what is required of them in this handwork. Otherwise they are likely to become careless.

The handwork may include: (1) Tracing, cutting, and mounting objects referred to in the various stories. (2) Free-hand cutting of the objects. (3) Free-hand drawing of the objects. (4) Color work,—crayon or water color. (5) Brush work. (6) Silhouettes. (7) Imaginative drawings to illustrate the stories.

Perception Cards. These are to be used as aids to rapid recognition of, and for drill upon, word groups, sight words, and phonetics. There are three sets of the perception cards for use with the book for First Year — First Half, and three for First Year — Second Half. They include: (1) Word Groups. (2) Sight Words. (3) Phonetic Words.

Outline Pictures. These are to be used for recognition in association with the stories, and for tracing.

Charts. The teacher may make charts of various kinds. Oak tag 24" by 36" is probably the best paper for a foundation, but any heavy brown paper will serve.

EXPLANATION OF TERMS

Analysis. An examination of the component parts, separately, or in their relation to the whole.

Synthesis. Composition, or the putting of two or more things together.

Symbol. A visible sign or representation of an idea.

Thought-group. A story is divided into thought-groups for purposes of analysis. A thought-group consists of a series of related sentences which express a completed thought or action, that is a larger thought unit.

Sentence. A unitary expression of thought.

Word Group. Related words selected from a sentence for purposes of drill, and presented together. Word groups are used: (1) To present abstract words in their context; (2) for natural pauses; (3) to secure good expression in oral reading; (4) to aid in *thought getting* and *thought giving*; (5) to increase rapidity of perception.

Sight Word. A word taught as a whole.

Key Words. Words for phonetic use presented as sight words and afterwards separated into phonograms.

Test Words. New words in the story, containing familiar phonetic elements. These words are to be recognized by means of their phonograms.

Phonetic Words. Words to be recognized by means of their phonograms.

Phonogram. A representation of sounds, either simple or in combination.

Initial Phonogram. A representation of a sound which is the beginning of a word.

Families, Beginnings, Endings. Two or more sounds joined together and pronounced as wholes.

Blending. Combining sounds to form words.

Note. While the songs and games to be found in this Manual are all that are essential to the teaching of the Story Method, reference is made to others to be found in the following books: First Year Music (Hollis Dann); Popular Folk Games and Dances (Hofer); Finger Plays (Poulssohn); Small Songs for Small Singers (Neidlinger); Song Primer—Teachers Edition (Bentley); Games for the Playground, School and Home (Bancroft); Songs of the Child World, No. 1 and No. 2 (Gaynor).

FIRST YEAR — FIRST HALF

Aims. (1) *To furnish the child with a motive for learning to read, by the use of such stories as will arouse in him the desire to acquire stories other than those told him.*

(2) *To provide a method of procedure which will be appreciative of the six-year-old child's interests and capabilities.*

Mother Goose Rhymes. The use of Mother Goose rhymes affords an excellent connecting link between the home or the kindergarten and the first grade. The rhymes are kept intact. The characters found in the rhymes are introduced in the stories. The stories are based upon experiences common to children. The following rhymes are used :

Little Bo Peep.	Handy, Spandy.
Little Miss Muffet.	Ding, Dong, Bell.
Humpty Dumpty.	Little Boy Blue.
Little Jack Horner.	Bye, Baby Bunting.
Hey, Diddle, Diddle.	Simple Simon Went A-Fishing.
Old Mother Hubbard.	Baa, Baa, Black Sheep.
See, Saw, Marjory Daw.	Mistress Mary.
Dickory, Dickory, Dare.	

Stories. The following are the basic stories :

Bo Peep and Her Sheep.	The Cat and the Goose.
Humpty Dumpty's Fall.	The Little Tin Soldier.
Jack Horner and the Pie.	Boy Blue and the Drum.
Mrs. Sugar Bowl's Party.	Bunny Bunting.
Mother Hubbard's Party.	Why the Rabbit Laughed.
Red Hen's Nest.	The Buckwheat Boy.
Red Hen and Brown Fox.	The Naughty Billy Goat.

The supplementary stories are :

Dish and Mrs. Sugar Bowl.	Gray Duck and Brown Fox.
The Cat and Miss Muffet.	The Greedy Lion.
Red Fox and the Nest.	

Classroom Decoration. A child is influenced largely by his environment. If his home environment has been harmful to his power of imagery, it is the duty of the school to correct this, and to give the child every opportunity to enjoy in the fullest sense, the emotions developed through child literature — Mother Goose rhymes. An excellent opportunity is afforded in classroom decoration, by the use of pictures illustrating the characters found in the Mother Goose rhymes, because they give an atmosphere to the classroom, and interest children. The upper part of the blackboard, or the space on the wall immediately above it, may be used for a border. The pictures may be drawn, or they may be cut out and mounted on a suitable background.

Games and Rote Songs. The following games and rote songs are suggested for use in the first half year :

Games.

Visiting Game.	Tell My Name.
Jack Be Nimble.	Telling the Sound.
The Musicians.	Little Soldiers.
Visit to the Farmyard.	The King of France.
Visit to the Menagerie.	Fox and Squirrel.
Visit to the Toy Shop.	

Rote Songs.

Little Bo Peep.	Hey, Diddle, Diddle.
Little Jack Horner.	Little Boy Blue.
Humpty Dumpty.	See, Saw, Marjory Daw.

MOTHER GOOSE RHYMES

Little Bo Peep

Little Bo Peep has lost her sheep,
And can't tell where to find them.
Leave them alone, and they'll come home,
Wagging their tails behind them.

Little Miss Muffet

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey.
There came a big spider,
Who sat down beside her,
And frightened Miss Muffet away.

Humpty Dumpty

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the king's horses and all the king's men
Can not put Humpty Dumpty together again.

Little Jack Horner

Little Jack Horner sat in a corner,
Eating his Christmas pie.
He put in his thumb and pulled out a plum,
And said, "What a good boy am I!"

Hey, Diddle, Diddle

Hey, diddle, diddle,
The cat and the fiddle,
The cow jumped over the moon.

The little dog laughed
To see such sport,
And the dish ran away with the spoon.

Old Mother Hubbard

Old Mother Hubbard
Went to the cupboard
To get her poor dog a bone.
But when she got there
The cupboard was bare,
And so the poor dog had none.

See, Saw, Marjory Daw

See, saw, Marjory Daw,
Jack shall have a new master.
He shall have but a penny a day,
Because he can't work any faster.

Dickory, Dickory, Dare

Dickory, dickory, dare,
The pig flew up in the air.
The man in brown soon brought him down,
Dickory, dickory, dare.

Handy, Spandy

Handy, Spandy, Jack-a-Dandy,
Loves plum cake and sugar candy.
He bought some at a grocer's shop,
And out he came, hop, hop, hop.

Ding, Dong, Bell

Ding, dong, bell,
Pussy's in the well.
Who put her in?
Little Tommy Green.
Who pulled her out?
Little Tommy Trout.

Little Boy Blue

Little Boy Blue, come blow your horn.
The sheep's in the meadow, the cow's in the corn.
Where's the little boy that looks after the sheep?
Under the haystack fast asleep.

Bye, Baby Bunting

Bye, Baby Bunting,
Father's gone a-hunting,
To get a little rabbit skin,
To wrap his Baby Bunting in.

Simple Simon

Simple Simon went a-fishing
For to catch a whale.
All the water that he had
Was in his mother's pail.

Mistress Mary

Mistress Mary, quite contrary,
How does your garden grow?
With silver bells and cockle shells,
And pretty maids all in a row.

Baa, Baa, Black Sheep

Baa, baa, Black Sheep,
Have you any wool?
Yes, sir, yes, sir,
Three bags full.
One for my Master,
One for my Dame,
And one for the little boy
Who lives in the lane.

ADDITIONAL RHYMES

Short Vowels

Răb, răb, rĭb, rŏb, rŭb,
Three little men in a tub,
A butcher, a baker, a candlestick maker,
Răb, răb, rĭb, rŏb, rŭb.

Long Vowels

Fā, fē, fī, fō, fū,
Kitty said, "Mew, mew!"
The clock struck one,
The mouse ran down,
Fā, fē, fī, fō, fū.

Jack Be Nimble

Jack be nimble,
Jack be quick,
Jack jump over
The candlestick.

Slippety, Slip

This is the way we slide on the ice,
Slippety, slip, slippety, slide.
This is the way we slide on the ice,
All on a winter's morning.

The Fox

The fox jumped up,
On a moonlight night ;
The stars were shining,
And all was bright ;
“ O, ho ! ” said the fox,
“ It's a very fine night
For me to go through the town, O ! ”

Singsong

Merry are the bells,
And merrily they ring :
Ding, dong !
Ding, dong !
“ Don't cry,” they say,
“ Be happy and gay ; ”
Singsong !
Singsong !
Ding, dong, bell.

A Fay and an Elf

A fay and an elf
Went hunting for wealth,
And gathered some honey soon.
They found no money,
So ate the honey ;
An oak leaf they used for a spoon.

GAMES FOR RECREATION

Visiting Game

The children change seats in response to commands :

To the right, — change.

To the left, — change.

Have one line of children run around the room to the seats left vacant by the changing of seats. This is continued until the children reach their original places. Give only one direction at a time.

Jack Be Nimble

The children repeat the rhyme, as they run and jump over an object representing a candlestick :

Jack be nimble,
Jack be quick,
Jack jump over
The candlestick.

The Musicians

The children sing and make appropriate gestures :

“ I am a gay musician,
From Music Land I come.
I can play sweet music
Upon my *fiddle*.”

Other instruments : drum, fife, cornet, cymbals, piano.

Visit to the Farmyard

The teacher names an animal, or bird, and the children give its characteristic call or sound.

Sheep	(Baa, baa).
Cow	(Moo, moo).
Goose	(S-s-s).
Duck	(Quack, quack).
Chicken	(Peep, peep).

Visit to the Menagerie

The teacher names an animal or bird and the children make its characteristic movement.

Elephant	(Move trunk).
Kangaroo	(Jump, hop).
Bird	(Fly).
Duck	(Waddle).
Chicken	(Scratch).

Visit to the Toy Shop

The teacher names an object, the children make the appropriate sound or movement.

Engine	(Ch, ch).
Bicycle	(Wheels).
Horn	(Blow).
Flag	(Wave).
Drum	(Beat).
Skate	(Skating movement).

Tell My Name

Mary is blindfolded. The teacher points silently to a member of the class who says, " Good morning, Mary."

Mary replies, " Good morning, Kate." This is continued with other children until Mary fails to give the correct name.

Telling the Sound

The teacher strikes various objects, as a bell, a book, or a desk, while the children look and listen. Then they close their eyes and the teacher strikes one of these objects. The children tell which object was struck.

Little Soldiers

We walk straight down the aisle,
We right-about face,
We clap, clap, clap,
We tap, tap, tap,
And run back to our place.

The King of France

The King of France,
With forty thousand men,
Marched up the hill,
And then marched down again.

Waved his flag, Beat his drum, etc.

Fox and Squirrel

The children sit at their seats, facing each other in the aisles. A bean bag or ball (the squirrel) is passed zigzag down the aisle, followed by another object (the fox). The fox tries to overtake the squirrel before the end of the line is reached. (Bancroft.)

ROTE SONGS

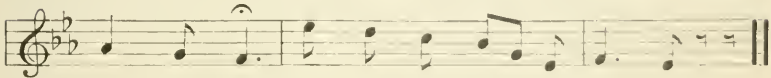
LITTLE BO PEEP



Lit - tle Bo Peep has lost her sheep, And



can't tell where to find them. Leave them a - lone, and



they'll come home, Wag-ging their tails be-hind them.

HUMPTY DUMPTY



Hump-ty Dump-ty sat on a wall, Hump-ty Dump-ty



had a great fall ; All the king's horses and all the king's men,

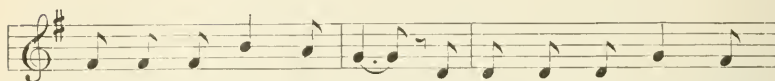


Can not put Hump-ty Dump-ty to - geth - er a-gain.

LITTLE JACK HORNER



Lit - tle Jack Horn - er sat in a cor - ner



Eat - ing his Christmas pie ; He put in his thumb and



pulled out a plum, And said, "What a good boy am I!"

HEY, DIDDLE, DIDDLE



Hey, did - dle, did - dle, The cat and the fid - dle, The



cow jumped o - ver the moon. The lit - tle dog laughed To



see such sport, And the dish ran a - way with the spoon.

SEE, SAW, MARJORY DAW



See, saw, Mar - jo - ry Daw, Jack shall have a new



mas - ter; He shall have but a pen - ny a day,

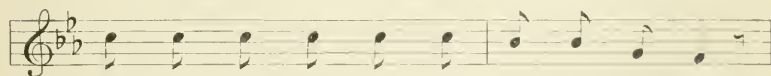


Be - cause he can't work an - y fast - er.

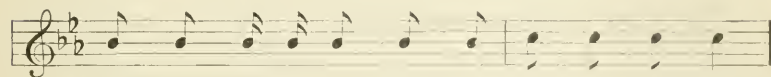
LITTLE BOY BLUE



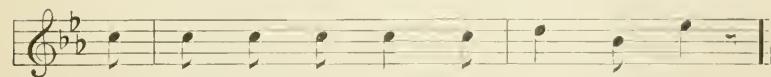
Lit - tle Boy Blue, come blow your horn; The



sheep's in the mead - ow, the cow's in the corn.



Where's the lit - tle boy that looks aft - er the sheep?



He's un - der the hay - stack, fast a - sleep.

HABITS

1. **Good Posture.** Sitting and standing.

2. **Holding the Book.** See that children hold books at proper distance from the eye, and that the page is held at right angle to the line of vision, to prevent eyestrain. Children need to use both hands when holding a book for reading, because the nerve energy is thus equally distributed to both hands. A child has not sufficient power of inhibition to control the unemployed hand without being uncomfortably conscious of it.

3. **Turning the Pages.** Children should be taught from the beginning to value their books as friends, and to care for the books. They should be shown how to turn the pages, from the *upper right-hand corner* when going forward, and from the *lower left-hand corner* when passing backward, using the right hand, in each case, for turning the page.

4. **Pointing.** When it is necessary for the child to point, in order to follow the reading, he should point to the first word only of each line and *not* to separate words. The eye should follow the line ahead of the voice in reading.

5. **Reading.** Words are read more easily when combined in a group or a sentence. The child should be trained to read in word groups or sentences, and he should acquire this habit from the beginning.

6. **Keeping the Place.** The teacher indicates the first word of sentences, one after the other, at the blackboard. The children read silently, following the teacher with each

sentence until she stops and raises the pointer. This is the signal for the children to give the next sentence aloud.

7. Enunciation. A pleasantly modulated voice and clear enunciation should be employed in reading. Give tests for clear articulation, using word groups or sentences in which alliteration occurs. For example: *Bye, Baby Bunting; She sells sea shells.*

8. Quick Perception. (1) The teacher begins a sentence anywhere on the page, and the child who first finds the place rises and reads. (2) Children have books closed over their fingers. At a given signal they open them for a second, until the teacher says *books closed*. Then each child tells what he saw at the glance.

DEVICES — LANGUAGE

1. Pictures. (1) *Interpretation.* The teacher directs the children to open their books to the rhyme or the story. Through conversation she guides them in the interpretation of the picture or series of pictures illustrating the rhyme or story: (a) The characters are introduced. (b) The children tell what the characters are doing. (c) They repeat the conversation between the characters. (d) They observe the animals and objects in the pictures — characteristics, actions, color, etc.

(2) *Dialogue.* Children act the parts of the characters in the picture and repeat the dialogue.

(3) *Visualization.* Children visualize the picture. One child is called upon to perform an act suggested in the picture, and another child tells the rhyme or the part of the story acted.

(4) *Pantomime*. A child interprets the picture by means of motions or facial expression.

(5) *Animals*. Children develop common characteristics of the animals shown in the pictures.

(6) *Play*. Children play the game suggested in the picture: Use toys and other objects.

(7) *Comparison*. The children are asked to compare pictures. For example: See Humpty Dumpty in two pictures, Reader, First Year — First Half, pp. 12 and 13.

(8) *Association*. The child recalls a rhyme or story by means of the pictures.

(9) *Thought-groups*. The children interpret the picture and tell the thought-group, or larger thought unit which the picture suggests.

(10) *Plot*. Children tell the possible plot of a story that a series of pictures suggests to them.

(11) *Climax*. The children suggest a possible climax to a story by means of the pictures.

(12) *Origination*. Children may improvise stories from the pictures.

2. Dramatization. (1) Children dramatize Mother Goose rhymes selected by the teacher.

(2) The teacher mentions a word from one of the rhymes and asks which child can be the first to tell the rhyme, and act the part, containing the word given. For example, the teacher says, "Sheep." The child answers, "Little Bo Peep has lost her sheep."

(3) The teacher gives one word of a rhyme. A child gives a rhyming word, repeats the Mother Goose rhyme, and dramatizes it. For example, the teacher says *wall*. Child says *fall*, and repeats the rhyme, Humpty Dumpty.

(4) *Pantomime*. The child recalls a rhyme or thought by means of motions or facial expression. The child who thinks he knows the rhyme or thought may repeat it.

(5) Children represent characters in a story. For example: Have the children in the first row of seats represent Little Bo Peep. All the children in the second row represent Little Jack Horner, Little Miss Muffet, or Humpty Dumpty. Each Little Bo Peep in turn says to her partner in the second row,

“Please, $\left\{ \begin{array}{c} \text{Little Jack Horner,} \\ \text{or} \\ \text{Little Miss Muffet,} \\ \text{or} \\ \text{Humpty Dumpty,} \end{array} \right\}$ help me find my sheep.”

Then each pupil in the second row replies, “Leave them alone and they’ll come home.” The other rows may be given the same exercise.

(6) One child may give the descriptive parts, while other children dramatize the story.

(7) *Refrain*. Children at their seats may repeat the refrain, when it occurs in a story, while other children dramatize. For example: The Buckwheat Boy; Run, Run, Ahoy, Ahoy, etc.

(8) *Gesture*. Children at their seats make appropriate gestures, while other children dramatize the story.

(9) Children dramatize the story, omitting the descriptive parts of the story.

(10) Children choose characters, stage setting, etc., and dramatize the story. They should be encouraged to use their own initiative in the dramatization.

3. Oral Reproduction. (1) The story is divided into thought-groups by the teacher, or the children select the thought-groups by aid of the pictures or the teacher's questioning. The thought-groups are reproduced by the children.

(2) The teacher gives a sentence from a story, and asks the child to give the sentence in another way or in his own words. (Paraphrase.)

(3) The teacher gives a choice of words, for example, *disappeared*, *vanished*, *hid*, and asks a child to give an original sentence, using one of the words.

(4) The teacher writes on the blackboard a series of questions. The children read silently, and are then called upon to answer the questions orally.

(5) The story as a whole is reproduced by the children, the teacher assisting by questions.

(6) The thought-groups or the story as a whole is given in the children's own words.

(7) The teacher places a *thought-group* upon the blackboard. The children read silently, and then one child is called upon to perform an act showing that he understands what is written. The thought-group is then read orally.

(8) One child reads the story to the class. The children have their books closed and listen to the story. The child pauses at the end of a *thought-group*. The teacher calls upon children to reproduce the thought-groups.

(9) Different children are called upon, each to read a *thought-group* to the class, and other children reproduce the *thought-group*. The story is finally reproduced as a whole.

(10) Reproduce a sentence expressing emotion. For example, "Oh, I am so frightened!"

DEVICES — SENTENCES, WORD GROUPS, SIGHT WORDS

I. Blackboard

Little Bo Peep lost her sheep.
She looked and looked
but could not find them.

Then she went
to Little Jack Horner.
“Please, Little Jack Horner,
help me find my sheep!”

Little Jack Horner
sat in a corner.

Little Jack Horner said,
“Leave them alone,
and they’ll come home.”

2. Charts

looked and looked
could not find them
Then she went
Leave them alone
Little Bo Peep
Little Jack Horner
Little Miss Muffet
Humpty Dumpty
Little
Please
sheep
help
corner
said
found

3. Perception Cards

looked and looked

Then she went

sheep

found

4. *Matching.* The teacher holds a perception card. The child tells what is on the card, and then takes the card and matches it on the blackboard and on the chart.

5. The teacher holds the perception cards. The children have their books open at the story. They find the word group or sight word in the sentence in the story. A child is called upon to tell the word group or sight word and also the sentence in which it occurs.

6. The teacher places word group and sight word cards on the chalk tray at the base of the blackboard. A child chooses one of the cards, tells what is on it, and matches with the same word group or sight word on the blackboard and chart.

7. The teacher covers a portion of a word group card and has the child name the group.

8. The teacher covers a word group or sight word in a sentence on the blackboard, and the child tells the word group or sight word covered.

9. The teacher flashes a word group or a sight word card and a child tells what is on the card.

10. The teacher flashes a word group or sight word card, and the children give back the sentence in the story in which the word group or sight word occurs.

11. Have the word groups and sight words on the chalk tray. One child is blindfolded while another child points to one of the cards. The child who was blindfolded asks, pointing to each card in turn and saying whatever is on the card, "*Is it looked and looked?*" The children reply, "No, it is not *looked and looked.*" This continues with each group until he finds the right card, and the children say, "Yes, it is ——" Then all the children find the word group or sight word in

their books. The children are to tell the sentences in which these word groups or sight words occur.

12. The teacher flashes a word group or sight word card, and the children find the same word group or sight word in the story in the book. A child is called upon to read the sentence in which it occurs.

13. A chart or the blackboard may be used for the following device: The teacher holds a bundle of long colored splints or other material. She points to a word group or sight word with one of the splints, and the one who first tells the word group or sight word receives the splint. This is to be a rapid drill.

14. The teacher holds the word group or sight word cards, flashing them one after the other, indicating that when she comes to a certain card, the children may clap or stand.

15. Two children race to bring first to the teacher the card that is like the word group or sight word to which the teacher points in the story on the blackboard. The child who first finds the card tells the sentence in which it is found.

16. The teacher places word group or sight word cards upon the chalk tray. The children put their heads down and the teacher removes one of the cards. At a signal the children look up, and one child is called upon to tell which card was removed and to give the sentence in which the word group or sight word occurs.

17. All the perception cards are placed in the chalk tray. Two children at the front of the room race to see which can bring to the teacher the greatest number of cards. At a given signal the children may bring all the cards they know, each child reading his card as he hands it to the teacher.

18. The teacher holds a package of word group or sight word cards. Two children step to the front of the room. The teacher flashes the cards. The one who reads a card first receives it.

19. Perception cards are placed in a row across the chalk tray at the front of the room. A child stands at each end of the tray. The object of each is to reach the card in the center of the tray first. To do this, he must tell what is on each card before he takes the next one from the tray.

20. The teacher will begin to repeat a sentence until she comes to the word group or sight word in the sentence that is to be used for drill. She stops just before that word. The children supply the word and she points quickly to the word group or sight word either on the blackboard, chart, or card. This device may be placed entirely in the hands of the children, a child beginning the sentence, etc.

21. *Drill.* The teacher flashes the perception cards. The children stand, a row at a time. Each child in turn calls the word group or sight word flashed by the teacher, and then takes his seat (Rapid Drill).

22. *Action.* Perception cards containing words that express action are to be flashed before the class, and one child is called upon to perform the act.

23. *Animals.* Have a child make the sound that is characteristic of any animal in the story. Another child is to name the animal and point to the word in his book. For example, "Quack, quack." The child replies, "Duck," and finds the word *duck*.

24. Characters. The names of the characters in the stories are written upon cards and fastened upon the blouses of the children, who are to take the part of the characters in the dramatization of the stories. For example, Bo Peep and Her Sheep. Have children represent the characters in the story. The teacher touches the sight word perception cards *Little, Please, help*. She tells Bo Peep to go to the other characters and show them that she knows the words that the teacher touched. For example, Bo Peep — “*Please, Little Jack Horner, help* me find my sheep.” (Use other characters also.) Other words may be used in the same manner, utilizing all the members of the class for this work.

25. Emphasis. The aim of this device is to have the children find the word groups and sight words emphasized.

(a) The teacher gives the sentences in which the sight words in this story occur. The children read the emphasized words, and then find them among the cards and on the blackboard.

(b) The teacher calls upon individual children to give sentences emphasizing the word groups and sight words in the story. Other children are called upon to read the emphasized words, and then find them among the cards and on the blackboard.

26. Expression. The teacher gives a word group or sight word, orally. The children have their books open, and they find the word group or sight word in the sentence in the story. They visualize the sentence. One child is then called upon to tell the sentence, giving the thought or emotion involved in the sentence.

27. *Playing School.* Place the perception cards on the chalk tray. The little teacher will select a word group or sight word card and call upon some one to read the group. If the child who has responded reads correctly, he may be the teacher. This game may continue until all the word groups have been used.

28. *Playing Grown-ups.* Children may bring to school clippings from the newspapers, containing known word groups and sight words, with these encircled.

29. *Cleaning House.* This is a device to be used at the end of a lesson. A child may erase any word group or sight word that he knows and then put away the same perception card, saying, "Good-by, *Looked and looked*," or make any other remark including the word group or sight word.

DEVICES — PHONETICS

1. The teacher holds the perception cards on which are the key words and phonograms. The child tells what is on each card and matches the card with the word and phonogram on chart and blackboard.

2. The teacher has placed beforehand, on the blackboard, columns of words containing initial phonograms already taught. Two children are chosen to find a sound given by another child. Each of the two children has a pointer, and their aim is to see who first shall discover the word containing the sound. The one who finds the word first touches it with the pointer and gives the sound.

3. The teacher writes an initial phonogram on the blackboard. The children tell all the words they can beginning with this phonogram, and the teacher writes the words in a column. The children will be interested to see if the column has lengthened from previous lessons.

4. Place the phonetic cards containing the initial phonograms on the chalk tray. The teacher gives the sound of an initial phonogram and asks the child to repeat the rhyme and find the card that contains the sound given.

5. The children may find in their books the picture and the rhyme that the word suggests, the initial consonant of which has been given by the teacher. For example, the teacher makes the sound of *f*, pointing to the phonetic card containing the word *find*. The child is to point to the picture and the rhyme of Little Bo Peep.

6. Hold perception cards containing the word groups before the class, and call for volunteers to read the word groups. The teacher will say, "I find the sound *l*—, in *looked and looked*. Who can find this sound?" "I find the sound *f*—, in *could not find them*," etc.

7. Each child finds the sound in a word in the story in the book, and then gives the word and sound.

8. Rapid drill with phonetic cards, using the flash method.

9. The children stand, a row at a time. Each child in turn calls the word flashed by the teacher, and then takes his seat.

10. The teacher holds the phonetic cards, flashing them one after another, indicating that when she comes to a certain card, children may clap or stand.

11. The teacher gives a word belonging to a previously taught family. The children tell her to which family the word belongs. For example, The teacher says *sat*. The child says *at*. The teacher says *men*. The child says *en*. This device may be used in the same way for single phonograms. For example, The teacher says *find*. Child says *f*—.

12. Words belonging to different families are written in a column. For example,

sat
men
fall
ran
pat

This arrangement calls for discrimination on the child's part, as the teacher asks him to find a word that belongs to a certain family, for example, the *at* family. The child points to *pat* and names the word and the family.

13. Words arranged from different families are written in a column. The teacher holds up one of the family phonetic cards, and the child points to the word in the list that belongs to the family.

14. Head each column with a different family name, for example,

at *all* *en* *old*

Have children dictate words belonging to these families, and have one child at the blackboard state and point under which

column the word is to be placed. All the words which contain families and consonants already taught, the children may name.

15. All the phonetic cards are placed in the chalk tray. Two children at the front of the room race to see which one can bring to the teacher the greatest number of cards. At a given signal the children may take all the cards they know, telling each card as they give it to the teacher.

16. The teacher holds a package of phonetic cards. Two children step to the front of the room. The teacher flashes the cards. The one who reads the card first receives it.

17. Phonetic cards are placed in a row across the chalk tray at the front of the room. A child stands at each end of the tray. The object of each child is to reach first the card in the center of the tray. To do this he must tell what is on each card before he takes the next one from the tray.

18. Place the phonetic cards on the chalk tray. The teacher will select a card and call upon some one to read it. If the child who has responded reads correctly, he may be the teacher. This game may continue until all of the cards have been used.

19. Give each child a strip of newspaper or other printed matter. He is to encircle known phonograms.

20. *Making Rhymes.* The teacher says, "I am thinking of a word that rhymes with *sat*. It is not *rat*; it is not *cat*. Who can guess the word?"

ADDITIONAL AIDS

1. *Teacher.* “Find a word that is a color.” The child may reply, and point to *red*, or *white*, or *brown*, etc.

2. Find a word group that contains two words alike, for example, *looked* and *looked*.

3. I am thinking of a word group which has a word in it that makes me know it is about a little girl. What is the word? For example, “Then *she* went.”

4. I see a word that shows me that some one was polite. For example, “*Please*, Little Jack Horner,” etc.

5. Who can tell the first word; the longest word; the shortest word; a word that begins with *l*; a word that ends in *d*? a word of two letters; a word of three letters?

6. Find a word or phonogram hiding within a word.

7. Select a word or a phonogram and make it grow, to aid in blending. For example, *ail* — *sail* — *sailing* — *sailboat*.

8. Find a word or a word group that is a name. For example, *Little Bo Peep*.

9. Find a word that tells of something that is good to eat. For example, *candy*.

10. Find a word that expresses action. For example, *climb*.

11. Find a word group that *asks a question*. For example, *Will you give me some pie?*

12. Find a word group that *answers a question*. For example, *No, I will not*.

13. Tell who is *talking* in the story.

14. Tell what some one in the story *says*.

PRELIMINARY PHONICS

1. (a) The teacher directs the children to perform an act, saying one of the words *very slowly*, but not separating the sound.

For example, the teacher says, "John, *take* your pencil." The child performs the act, thus showing that he has synthesized the word.

(b) The teacher reverts to this exercise many times during the day, calling upon different children, in this way introducing *ear training*.

2. The child attempts to give a direction, speaking one of the words with extreme deliberation, in the same manner as the teacher did.

Have a number of different children participate in this exercise during the day, to prove that *they* can analyze words into sounds.

3. The teacher plays that she is learning to talk, and all that she can say is the *first sound* of a word. She goes about the room touching objects. As she touches an object, she gives the first sound of its name.

The children may play the game after she has shown them how.

4. The teacher asks the children to tell her the first sound of a word that she gives.

For example, the teacher says, *find*. The child, in turn, gives the sound of *f*.

PHONETIC TYPE LESSON — INITIAL PHONOGRAMS

1. Develop *key words* as sight words as follows:

The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the word on the blackboard. For example, the teacher says, *Little Bo Peep has lost her sheep, And can't tell where to* — then pauses, saying and writing at the same time, *find*.

Drills will be necessary to fix these key words as sight words. (See Devices — Phonetics (1), p. 46.)

2. The teacher writes the key word *find* upon the blackboard. She asks a child to tell the word and also the first sound of the word, and then to underscore the first sound.

3. At this point the teacher presents the phonetic perception card

find
f

 and says, indicating the word and the letter, *find, f* —. She may call upon a child to do likewise. Continue thus with all other initial phonograms.

(a) The teacher builds on the blackboard the lists found in the Phonetic Summary for the story. This is used for the first time in Steps 26 to 30.

(b) The teacher asks the children to give, orally, other words having the same initial phonogram.

4. The teacher asks the children to find the same initial phonogram in other contexts in the books.

5. The teacher gives a rapid drill with perception cards, using the flash method.

INTRODUCTORY PHONETICS — FAMILIES

Note. After nine consonants (initial phonograms) have been developed, work with the families and the blending of sounds begins.

1. Develop key words as sight words, as follows:

The teacher recalls the rhyme in which the key word occurs, then pauses at the key word on the blackboard. For example, the teacher says *Little Miss Muffet* — then pauses, saying and writing at the same time, *sat*.

Drills will be necessary to fix the key words as sight words. (See Devices — Phonetics (1), p. 46.)

2. The family idea may be approached *orally* through the rhyming of words. The teacher says, for example:

<i>Muffet</i>	<i>bell</i>	<i>wall</i>	<i>sing</i>	<i>sheep</i>
<i>tuffet</i>	<i>well</i>	<i>fall</i>	<i>ring</i>	<i>asleep</i>

Then the teacher says to the children, I will give one word and you may give a word to rhyme with it. For example, the teacher says *sat*, and the child says *fat*.

3. The teacher writes the key word of the family that she wishes to develop on the blackboard. She asks the children what the word is, and tells them to give her a word rhyming with it. She then writes a rhyming word under the key word, and continues placing rhyming words, supplied either by the children or herself, in a column.

4. The teacher asks the children what they notice about this list. One child answers that there is something *alike* in all these words. To show the teacher what he means, he may underscore the *like part* in each word.

5. (a) The teacher now gives the list of words, *very slowly*, with slight emphasis on the family, but with *no* separation of the sound, pointing to each word as she speaks it.

(b) The teacher asks the children what the *like part* is that they heard in each word. They will tell her, for example, *at*. Then the teacher will say, pointing to *at* in each word of this list, “*At* is the family name.”

(c) The teacher presents the phonetic card containing the key word and the family. For example,

sat
at

 and she will say, indicating the word and the family as she speaks them, *sat* — *at*. Then the teacher says to a child, pointing to the word at the same time, “You may tell me this *word*,” and then pointing to the family, she says to another child, “You may tell me this *family*.”

6. The teacher says to the children, “I will show you how to play the game, ‘Telling the Family.’ You give me a word, and I will tell you the family to which it belongs.” The child says, for example, *sing*. The teacher says, *ing*. The teacher says, “What did I say that I would do?” The children answer, “You said that you would tell the family.” Then she says, “Now you may tell the family of some words that I give.” She says *bell*. The children say *ell*.

7. (a) To apply the visual recognition of families, it will be necessary to use the sight words already taught. For example, the teacher writes *sat* on the blackboard and asks a child to tell the word and the family, and to underscore the family.

(b) The teacher continues this exercise with familiar sight words until the process of recognizing the family in a word is fixed firmly in the child’s mind.

PHONETIC TYPE LESSON — FAMILIES

1. Develop *key words* as sight words in the following way: The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the word on the blackboard. For example, the teacher says, *Humpty Dumpty had a great —*, she pauses, saying and writing at the same time, *fall*.

2. The teacher writes on the blackboard the key words of the families which she wishes to develop, and the family, under each key word. For example, *fall*. The teacher asks a child to tell what she has just written.

3. The teacher then builds on the blackboard the family column. For example, *fall*

all

all

She asks a child to read what she has written.

4. Then the teacher places a letter in front of the family, with *no* separation of the letters, to form a new word (visually) and asks a child to tell the word. For example: *tall* (silent blend).

(a) The teacher continues to build on the blackboard the lists found in the Phonetic Summary for the story, *fall*

tall

hall

(b) Children give, orally, other words of the same family.

5. The teacher asks the children to find families in other contexts in the books.

6. The teacher gives a rapid drill with perception cards, using the flash method.

SUMMARY. STEPS 1 to 10

Basic Story. BO PEEP AND HER SHEEP.

Rhymes. Little Bo Peep; Little Jack Horner; Little Miss Muffet; Little Boy Blue; Hey, Diddle, Diddle; Old Mother Hubbard; Humpty Dumpty.

Note. Teach the version of the rhymes given in the Manual, pp. 25 to 29.

Thought-groups. 1. P. 9, 10. 3. P. 12 (seven lines).
2. P. 11. 4. P. 12 (begin with line 8).

1. WORD GROUPS

looked and looked
could not find them
Then she went
Leave them alone

2. SIGHT WORDS

Little Bo Peep	sheep
Little Jack Horner	help
Little Miss Muffet	corner
Humpty Dumpty	said
Little Please	found

3. PHONETICS

Note. Words selected from Mother Goose rhymes and used for phonetic purposes (*Key Words*) should be presented first as sight words.

The sound *ö* in such words as *lost, dog, moss, song, soft*, is midway between the sounds *o* in *lot* and *o* in *lord*.

<i>Rhymes</i>	<i>Key Words</i>	<i>Initial Phonograms</i>
Little Bo Peep	find	— <i>f</i>
Little Bo Peep	lost	— <i>l</i>
Little Miss Muffet	sat	— <i>s</i>
Humpty Dumpty	men	— <i>m</i>
Little Bo Peep	home	— <i>h</i>
Little Bo Peep	tails	— <i>t</i>
Little Jack Horner	put	— <i>p</i>
Hey, Diddle, Diddle	ran	— <i>r</i>
Old Mother Hubbard	none	— <i>n</i>

Note. The Steps indicate the *order* in which the work is to be taken up, rather than the time, because classes vary in ability.

SUGGESTED CORRELATION. STEPS 1 to 10

Basic Story. BO PEEP AND HER SHEEP.

1. **Conversation.** Introduction of Mother Goose characters.
(See pictures, Reader, First Year — First Half, pp. 4 and 5.)
2. **Music.** Songs: Little Bo Peep. Humpty Dumpty.
Little Jack Horner. Hey, Diddle, Diddle.
(See Manual, pp. 33 and 34.)
3. **Memory Selections.** Rhymes. (See Summary, Steps 1 to 10.)
4. **Picture Study.** Masterpieces — sheep and shepherd life.
5. **Nature Study.** Sheep; dog.
6. **Story-telling.** Bo Peep and Her Sheep.
(See Reader, First Year — First Half, pp. 8-12.)
7. **Dramatization.** Rhymes: Little Miss Muffet.
Humpty Dumpty.
Old Mother Hubbard.
Story: Bo Peep and Her Sheep.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 1 to 10.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** Blackboard and *Books*: Bo Peep and Her Sheep.
12. **Visualization and Penmanship:** *men*.
(See Summary, Phonetics, Steps 1 to 10.)
13. **Games.** Visiting Game; Visit to the Farmyard. (P. 30, 31.)
14. **Occupations.** Trace, cut, draw, color or mount: Sheep,
dog, wall, crook, eggs, plums, etc. Illustrate the story.
15. **Classroom Decoration.** Make use of children's handwork.

DRAMATIZATION

Basic Story. BO PEEP AND HER SHEEP.

Little Jack Horner is sitting in a corner eating a pie.

Little Miss Muffet is sitting on a tuffet eating curds and whey.

Humpty Dumpty is sitting on a wall.

Little Bo Peep is walking around the room, followed by her sheep. The sheep disappear. Bo Peep looks, but cannot find them.

(*Teacher.*) Little Bo Peep lost her sheep. She looked and looked but could not find them. Then she went to Little Jack Horner.

(*Little Bo Peep.*) “Please, Little Jack Horner, help me find my sheep!”

(*Teacher.*) Little Jack Horner sat in a corner. Little Jack Horner said,

(*Little Jack Horner.*) “Leave them alone, and they’ll come home.”

(*Teacher.*) Then she went to Little Miss Muffet.

(*Little Bo Peep.*) “Please, Little Miss Muffet, help me find my sheep!”

(*Teacher.*) Little Miss Muffet sat on a tuffet. Little Miss Muffet said,

(*Little Miss Muffet.*) “Leave them alone, and they’ll come home.”

(*Teacher.*) She went to Humpty Dumpty.

(*Little Bo Peep.*) “Please, Humpty Dumpty, help me find my sheep!”

(*Teacher.*) Humpty Dumpty sat on a wall. Humpty Dumpty said,

(*Humpty Dumpty.*) “Leave them alone, and they’ll come home.”

(*Class.*) Little Bo Peep found the sheep herself. The sheep came home, wagging their tails behind them.

STEP 1

Basic Story. BO PEEP AND HER SHEEP.

Note. Oral work predominates during the first few days of school.

Language. Conversation: Introduction of Mother Goose characters. (See Reader, First Year — First Half, pp. 4 and 5.) Children find in picture characters mentioned on page 5, while the teacher reads or recites this introduction to the Mother Goose World.

Mother Goose Rhymes. Recall or develop the following rhymes:

Little Bo Peep.
Little Jack Horner.
Little Miss Muffet.
Humpty Dumpty.

Note. Care should be taken to secure good expression and well-modulated tones. Teach the version of the rhymes given in this Manual. (See p. 25.) Have pictures in the classroom of these Mother Goose characters.

Teach the songs, Little Bo Peep and Little Jack Horner, by rote. See Rote Songs, Manual, p. 33. The teacher sings the song through first. Then the children imitate her, as she sings one line at a time, using the words of the song. The melody may be sung to the syllable *loo*, for practice in pleasant tones.

Dramatization. Rhymes: Little Miss Muffet and Humpty Dumpty. (See pictures in Reader, First Year — First Half, pp. 7, 12, 13. See Manual, pp. 38 and 39.)

Music. Song: Little Bo Peep. (See Manual, p. 33.)

Phonetics. See Preliminary Phonics, (1), Manual, p. 51. The teacher gives directions to the child to perform an act, saying one of the words *very slowly*, but not separating the sounds. For example: The teacher says, "John, *take* your pencil." The child

performs the act, thus showing that he has synthesized the word *take*. The teacher reverts to this exercise many times during the day, using other words.

Picture Study. Some one of the masterpieces of sheep and shepherd life. (See also pictures of Bo Peep and Her Sheep, Reader, First Year — First Half, pp. 6, 8, 9.)

Nature Study. Sheep.

Game. Visiting Game. (See Manual, p. 30.)

Occupation. Trace and cut sheep.

STEP 2

Basic Story. BO PEEP AND HER SHEEP.

Language. Story: Bo Peep and Her Sheep. Tell the story, and have oral reproduction.

Note. The teacher should tell the story, using the exact words of the text. She should tell it in such a way as to appeal to the imagination and to arouse keen interest and emotion. (See Telling the Story, p. 13.) The teacher assists the child in the reproduction of the story by asking leading questions. He should be encouraged to tell the story vividly, giving his own expression.

Dramatization. Bo Peep and Her Sheep. (See Devices — Dramatization (5), p. 38, also Word Groups, Sight Words (24), p. 45.)

Music. Review: Little Bo Peep.

Nature Study. Sheep and shepherd life continued.

Phonetics. See Preliminary Phonics (2), Manual, p. 51.

The child attempts to give a direction, speaking one of the words with extreme deliberation, in the same manner that the teacher did, and other children perform the act. Have a number of children participate in this exercise during the day, to prove that they can analyze words into sounds.

Game. Visit to the Farmyard. (See Manual, p. 31.)

Occupation. Build Humpty Dumpty's wall of parquetry squares, trace around them, and color.

STEP 3

Basic Story. BO PEEP AND HER SHEEP.

- Language.** 1. Rhymes : Review the rhymes taught.
2. Dramatization : Bo Peep and Her Sheep. (See Manual, p. 58.)
- Music.** Little Jack Horner (New). (See Manual, p. 34.)
Little Bo Peep.

Reading. Blackboard Work (The purpose of this lesson is to have the children observe each sentence as it is reproduced on the blackboard.) : Reproduction of story, Bo Peep and Her Sheep, on the blackboard, through the first thought-group. (See Reader, First Year — First Half, pp. 9 and 10. See also Manual, Blackboard, p. 14.) Because of the repetition which occurs in this story, it will be necessary to reproduce on the blackboard only the first thought-group. To introduce the characters Miss Muffet and Humpty Dumpty, erase the previous character and insert the new one. Finally add the climax:

Little Bo Peep
found the sheep herself.
The sheep came home,
wagging their tails behind them.

Note. Directions for helping the children to follow the reading: (a) The teacher stands at one side of the blackboard so as not to intercept the vision of the children. She holds the pointer horizontally underneath the first line on the blackboard, while the children visualize the line; or she may use a sweep of the pointer, and *pause* while the children visualize the line. (Do not point to separate words.) The children are then called upon to read the line or lines necessary to complete a sentence, orally.

(b) The teacher indicates only the *first word* in each line or lines, while the children are called upon to read orally.

(c) One child follows with the pointer at the blackboard, indicating only the *first word* of each line, while the teacher calls upon another child to read orally.

(d) The children open books to the page of the story. As each child is called upon to read orally, the children in their seats visualize, and indicate by pointing only to the *first word* of each line, that they are following the lines as these are read orally.

Do not allow the children to point to separate words when reading. The child should be trained from the beginning to visualize words in groups. The books are arranged with a natural pause at the end of each line.

Phonetics. (See Preliminary Phonics (3), p. 51.)

The teacher calls attention to the *initial* sounds of words in the following manner: The teacher plays that she is learning to talk, and all that she can say is the *first sound* of any word. She goes about the room touching objects. As she touches an object she gives the *first sound* of its name. The children may play the game after the teacher has shown them how.

Occupation. Trace eggs; make nests with eggs in them.
Illustrate Humpty Dumpty.

STEP 4

Basic Story. BO PEEP AND HER SHEEP.

Language. 1. Rhymes: Little Boy Blue (New). Review all rhymes.

2. Dramatization: Bo Peep and Her Sheep.

Music. Humpty Dumpty (New).
Little Jack Horner.

Reading. Analysis: Blackboard work.

Note. The first *thought-group* (See Reader, First Year — First Half, pp. 9 and 10) is on the blackboard at the time of the presentation of this lesson.

Devices.

1. *Sentences.* The teacher calls attention to the fact that a sentence is a part of a story by asking questions which will bring about the following oral statements:

(*First Child.*) Little Bo Peep lost her sheep.

(*Second Child.*) She looked and looked
but could not find them.

(*Third Child.*) Then she went to Little Jack Horner.

2. *Word Groups.* (a) The teacher reads the story, indicating with crayon until she comes to the word group *looked and looked*. This group she underscores, while saying, *looked and looked*. Then she indicates with crayon or pointer the same group, and repeats the word group. (b) She asks a child to point to the same group, tell what it is and find the same group on the cards which are displayed on the chalk tray below the blackboard. This brings about discrimination on the child's part, to select the card from the other cards which comprise the word groups for this story.

Phonetics. See Preliminary Phonics (4), Manual, p. 51.

The teacher asks the children to tell her the first sound of any word she gives. For example, the teacher says *find*, and the child says *f*—.

Note. Use the words in the Phonetic Summary, Steps 1 to 10, for this lesson.

Occupation. Trace and cut: Bo Peep's crook; Miss Muffet's bowl.

STEP 5

Basic Story. BO PEEP AND HER SHEEP.

Language. Rhymes: Little Bo Peep.
Little Jack Horner.
Little Miss Muffet.
Humpty Dumpty.
Old Mother Hubbard (New).
Little Boy Blue.

Music. Review: Humpty Dumpty.

Reading. Blackboard work: Sight words — *Little, Please, help, corner, said, found*. (Follow the same directions for sight words that are given for word groups, Step 4.)

Phonetics. Key Words: See Summary, Steps 1 to 10.
See also Phonetic Type Lesson, Initial Phonograms (1).

Develop the *key words* as sight words.

The following plan is suggested: The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the key word on the blackboard. For example, the teacher says, *Little Bo Peep has lost her sheep, And can't tell where to —*, then pauses, saying and writing at the same time, *find*. Teach all the *key words* for this story in the same manner.

Drills will be necessary to fix these key words as sight words. (See Devices — Phonetics, p. 46 (1).)

STEP 6

Basic Story. BO PEEP AND HER SHEEP.

Language. Review rhymes previously taught.

Device. Teacher gives a word from one of the rhymes and asks which child can be first to tell the rhyme containing the word given.

Illustration. Teacher says, *Sheep*. Child answers,
Little Bo Peep has lost her *sheep*,
And can't tell where to find them.

Note. This exercise will serve a double purpose, as an aid in language, and as a word drill.

Music. Children choose rote songs from those taught in previous lessons.

Picture Study. Dog. For example, "Saved" (Landseer).

Nature Study. Dog.

Reading. Analysis: *Books*.

Devices. Teacher flashes word group card. Children find the same group in the story in the book. A child is called upon to read the sentence in which the group occurs. (Use the sight words in the same manner.)

Phonetics. Repeat Phonetic Type Lesson, Initial Phonograms (1). See Step 5.

STEP 7

Basic Story. BO PEEP AND HER SHEEP.

Language. 1. Rhymes : Hey, Diddle, Diddle (New).
Old Mother Hubbard.

2. Dramatization: Bo Peep and Her Sheep.

Music. Hey, Diddle, Diddle.

Reading. Analysis : Blackboard.

Note. Have the story, Bo Peep and Her Sheep, on the blackboard.

Devices. 1. Teacher covers word group or sight word in a sentence on the blackboard and the child tells the group or word covered.

2. Teacher places word group and sight word cards on chalk tray. A child chooses one of the cards, tells what is on it, and matches with the same on blackboard.

Phonetics. See Phonetic Type Lesson, Initial Phonograms (2) and (3), p. 52. The teacher writes the key word *find* upon the blackboard. She asks a child to tell the word, and also the first sound of the word, and to underscore the first sound. At this point, the

teacher presents the phonetic perception card

find
f

 and says, indicating the word and the letter, *find*, *f*— (giving the sound). The teacher may call upon a child to do likewise. Continue in the same way with all other initial phonograms. (See Summary, Steps 1 to 10.)

STEP 8

Basic Story. BO PEEP AND HER SHEEP.

Language. Dramatization of rhymes, Little Jack Horner, Old Mother Hubbard.

Music. Hey, Diddle, Diddle (Review).

Reading. Analysis : Word groups and sight words.

Device. Have word group and sight word cards on chalk tray. A child is blindfolded while another child points to one of the cards. The child is then permitted to look at the cards. He asks, pointing to each card in turn, and saying whatever he thinks is on the card, "Is it *looked and looked?*" etc. The children reply, "No, it is not *looked and looked.*" This continues until the child finds the right card and the children say, "Yes, it is —." Then all the children find this word group or sight word in their books. The children give the sentences in which these word groups or sight words occur. The device is continued with the other word groups and sight words that are found in the story.

Phonetics. Analysis: Blackboard. (Phonetic Type Lesson—Initial Phonograms (2) and (3); see Step 7.)

Devices. 1. Teacher has placed on the blackboard columns of words containing consonants already taught. Two children are chosen to find a *sound* given by one of the other children. Each of the two children has a pointer, and their aim is to see who shall first discover the word containing the sound. The one who finds the word touches it with the pointer and gives the sound.

2. Children stand, a row at a time. Each child in turn gives the sound which is flashed by the teacher, and then takes his seat.

STEP 9

Basic Story. BO PEEP AND HER SHEEP.

Language. Oral reproduction of Bo Peep and Her Sheep by one child. Children at their seats open books, and follow the story, line by line, as the child tells it.

Music. Have children choose a rote song.

Reading. Children dramatize the story. The children left at their seats follow the story in their books as the dramatization progresses. They may supply the descriptive sentences. This will lead the children at their seats to follow carefully in reading the story.

Analysis. Place all the word groups and sight words of this story on the blackboard, or use the chart for the following device.

Device. Teacher holds a bundle of long, colored splints or other material. She points to a word group or a sight word with one of the splints, and the one who tells it first receives the splint. This is to be a rapid, spirited drill. The children may count their splints at the end of the drill, to find how many groups or words they knew.

Phonetics. The children open their books, and each child finds a sound in the story, *Bo Peep and Her Sheep*, and tells the sound.

Note. The teacher should be sure that the previous nine Steps have been thoroughly covered before attempting Step 10. Review if necessary.

STEP 10

Basic Story. BO PEEP AND HER SHEEP.

Language. 1. Pantomime: A child recalls a rhyme to the other children by means of motions or facial expression. The child who thinks he knows the rhyme may repeat it.

2. The teacher flashes the perception cards containing the word groups and sight words for the story. The children find the word groups and sight words in the sentences, in the story, in the book. The child is called upon to tell each sentence, using proper emphasis to interpret the thought or emotion.

Reading. Reading the story as a whole from the books, without interruption, other than indication by the teacher of the end of the thought. Into this effort should come all of the elements in embryo of good oral reading: Pleasantly modulated voice, clear enunciation, pleasing manner to the observer, and interpretation of the thought and emotion involved in the story.

Phonetics. Review the nine initial phonograms. Rapid drill with perception cards, using the flash method.

Device. Give each child a strip from a newspaper or other printed matter. He is to encircle known consonants.

SUMMARY. STEPS 11 to 15

Basic Story. HUMPTY DUMPTY'S FALL.

Rhyme. Humpty Dumpty.

- Thought-groups.**
1. P. 14, 15 (six lines).
 2. P. 15 (begin with line 7), 16 (one line).
 3. P. 16 (begin with line 2).

1. WORD GROUPS

was eating
give me some

2. SIGHT WORDS

Little Boy Blue
No away
garden climbed
spider great

3. PHONETICS

Rhymes : Little Miss Muffet.
 Humpty Dumpty.

Key Words : *sat*
 men

Families or Phonograms

sat — at
men — en

Blending

<i>sat</i>	<i>tat</i>	<i>men</i>
<i>fat</i>	<i>pat</i>	<i>hen</i>
<i>mat</i>	<i>rat</i>	<i>ten</i>
<i>hat</i>	<i>Nat</i>	<i>pen</i>

Review Steps 1 to 10, Initial Phonograms: *f, l, s, m, h, t, p, r, n.*

Note. In beginning the blend work it is important that the teacher give as much *drill* as possible. New blends should never be developed until the children have mastered the old blends.

Develop *key words* as sight words. Find the *family* in the key word. For example

sat
at

. Blend the initial phonograms and the family, with *no* separation of

the sounds (orally) or of the letters (visually), to form new words. In the beginning, give the children as much practice as possible, in *blending*. (See Introductory Phonetics -- Families, pp. 53 and 54; also Phonetic Type Lesson -- Families, p. 55.)

SUGGESTED CORRELATION. STEPS 11 to 15

Basic Story. HUMPTY DUMPTY'S FALL.

1. **Conversation.** Compare Humpty Dumpty in the two pictures. (See pictures, Reader, First Year — First Half, pp. 12 and 13.)

2. **Music.** Teach: Little Boy Blue (New). (See Manual, p. 35.)
Review: Humpty Dumpty, Little Jack Horner, and Hey, Diddle, Diddle.

3. **Memory Selections.** Rhymes: Humpty Dumpty, Little Miss Muffet, and Little Boy Blue.

4. **Picture Study.** Cat. (For example, Adam's pictures.)

5. **Nature Study.** Cat, spider.

6. **Story-telling.** Humpty Dumpty's Fall. (See Reader, First Year — First Half, pp. 14-16.)

7. **Dramatization.** Humpty Dumpty's Fall. (See p. 70.)

8. **Analysis.** Thought-groups.

Sentences.

Word Groups. }

Sight Words. }

Phonetics. }

(See Summary, Steps 11 to 15.)

9. **Devices.** See Manual, pp. 36-50.

10. **Materials.** Perception Cards.

Blackboard.

Charts.

Pictures.

Books.

11. **Reading.** Blackboard and *Books*: Humpty Dumpty's Fall.

12. **Visualization and Penmanship:** *sat.* (See Summary.)

13. **Game.** Tell My Name. (See Manual, p. 32.)

14. **Occupations.** Trace, cut, draw, color, or mount: Tulips, trees, spider and web, cat. Illustrate the story.

15. **Classroom Decoration.** Mother Goose pictures.

DRAMATIZATION

Basic Story. HUMPTY DUMPTY'S FALL.

Little Miss Muffet is in the garden with her dog. Humpty Dumpty and Little Boy Blue come into the garden and walk toward Little Miss Muffet.

(*Teacher or Pupil.*) Little Miss Muffet was in the garden. Little Miss Muffet's Dog was in the garden, too. Little Miss Muffet was eating curds and whey. Humpty Dumpty and Boy Blue came into the garden.

(*Humpty Dumpty.*) "Please, Little Miss Muffet, give me some curds and whey!"

(*Teacher.*) Said Humpty Dumpty. But Little Miss Muffet said,

(*Little Miss Muffet.*) "No."

(*Little Boy Blue.*) "Please, Little Miss Muffet, give me some curds and whey!"

(*Teacher.*) Said Little Boy Blue. But Little Miss Muffet said,

(*Little Miss Muffet.*) "No."

(*Teacher or Pupil.*) Humpty Dumpty put a spider right down beside her and frightened Miss Muffet away. Then the Dog ran after Humpty Dumpty and Little Boy Blue. Humpty Dumpty and Boy Blue ran to the wall. Little Boy Blue climbed over the wall. But Humpty Dumpty had a great fall.

Pantomime. Have the children act in pantomime, Humpty Dumpty's Fall. Pantomime work affords opportunity for developing bodily expression. When the child's body and heart are in accord, the result is a *living expression of thought*.

STEP 11

Basic Story. HUMPTY DUMPTY'S FALL.

Language. 1. Story-telling: Teacher tells the story, Humpty Dumpty's Fall. The children recall the story through the use of the pictures, Reader, First Year — First Half, pp. 14, 15, 16, 13.

2. Dramatization: Humpty Dumpty's Fall. (See p. 70.)

Music. Little Boy Blue (New).

Humpty Dumpty (Review).

Reading. Analysis. Blackboard work: Humpty Dumpty's Fall.

Reproduction of story, Humpty Dumpty's Fall, to the bottom of page 15. Include also the first line of page 16. (See Blackboard Work, Manual, p. 14.)

Word groups for the story should be indicated in the same way as in Step 4 (Word Groups, *a* and *b*).

Phonetics. See Introductory Phonetics — Families, p. 53.

1. Develop the key word *sat* as a sight word. The following plan is suggested: The teacher asks a child to recite the rhyme, Little Miss Muffet. Then the teacher recalls the part of the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the key word on the blackboard. For example, the teacher says, *Little Miss Muffet*, then pauses, saying and writing at the same time, *sat*. Teach the key word *men* in the same way.

2. Teacher repeats in a singsong way such pairs of rhyming words as *bell, well*; *Horner, corner*; *Muffet, tuffet*; *wall, ball*. Then the teacher says, "Now I will give you a word, and see if you can give me one that will rhyme with it, — *sat*." One child will say *rat*, another *pat*, another *cat*, etc. The teacher says *men*, and the children give words that rhyme with *men*.

STEP 12

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Recall all the characters in the story, Humpty Dumpty's Fall. Rhymes: Humpty Dumpty.

Little Miss Muffet.

Little Boy Blue.

Children retell the story, Humpty Dumpty's Fall.

Nature Study. Spider.

Reading. Blackboard: Reproduce the rest of the story, Humpty Dumpty's Fall, on the blackboard. (See Blackboard Work, p. 14.)

Analysis. Blackboard Work. Sight Words: Underline the sight words given for the story in Summary, Steps 11 to 15. (See Step 4, Word Groups, (a) and (b), p. 63.)

Phonetics. Key Words: *sat, men.* Families: *at, en.*

Introductory Phonetics—Families.

The teacher writes the key word *sat* on the blackboard, asks the children what the word is, and tells them to give her a word rhyming with it. She continues placing rhyming words, supplied either by the children or herself, in a column: *sat, fat, mat, hat, tat, pat, rat, Nat.* (See Introductory Phonetics—Families, 3, Manual, p. 53.)

The teacher asks the children what they notice about this list. One child answers that there is something *alike* in these words. To show the teacher what he means, he may underscore

the like part in each word. (See Introductory Phonetics—Families, 4, p. 53.)

a. The teacher now gives the list of words *very slowly* with slight emphasis on the family, but with *no* separation of the sounds, pointing to each word as she speaks it. (See Manual, p. 54.)

b. The teacher asks the children what the like part is that they heard in each word. They will tell her, *at*. The teacher will say, pointing to *at* in each word of this list, *at is the family name*.

c. The teacher presents the phonetic card containing the key word and the family

sat
at

 and will say, indicating the key word and the family as she speaks them, *sat, at*.

Then the teacher says to a child, pointing to the *key word* at the same time, "You may tell me this word;" and then pointing to the *family*, she says to another child, "You may tell me this family."

The teacher says to the children, "I will show you how to play the game 'Telling the Family.' You give me a word and I will tell the family to which it belongs." So the child says, for example, *sing*. The teacher says *ing*. The teacher says, "What did I say that I would do?" The children answer, "You said that you would tell the family." Then she says, "Now you may tell the family of some words that I give." She says *bell*. The children say *ell*. (See Manual, p. 54.)

STEP 13

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Dramatization of Humpty Dumpty's Fall.

Device. One child may give the descriptive part while other children dramatize. (See Dramatization, p. 70.)

Music. Little Boy Blue (Review).

Reading. Analysis: Blackboard and *Books*. The story, complete, is on the blackboard. Children find in their books, or on the blackboard, the word group or sight word indicated by the teacher, on the cards displayed on the chalk tray. The children give back the sentences which contain these word groups or sight words.

Phonetics. Families *at* and *en*. (See Introductory Phonetics — Families, (5) *c*, Manual, p. 54.)

STEP 14

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Recall the story, Humpty Dumpty's Fall.

Pantomime. Children reproduce the story, Humpty Dumpty's Fall.

Reading. Analysis: Word groups and sight words.

Device. Two children race to take first to the teacher, the cards that are like the word groups or sight words to which the teacher points in the story, Humpty Dumpty's Fall. The child who first finds the card reads the sentence in which it is found.

Game. Tell My Name. (See Manual, p. 32.)

Phonetics. Families *at* and *en*.

1. See Introductory Phonetics — Families, (5) *c*, p. 54.

The teacher presents the phonetic perception cards, containing the key words *sat* and *men*, one at a time, for example

sat
at

 and says, indicating the word and the family, as she speaks them, *sat* — *at*. Then the teacher says, pointing at the same time to the key word, "You may tell me this word." Then pointing to the family she says to another child, "You may tell me this family."

She presents the perception card

men
en

 in the same way.

2. *Device.* The teacher says the words belonging to the *at* and *en* families, and the children tell her to which family each word belongs. For example, teacher says *sat*; child says *at*, etc.

STEP 15

Basic Story. HUMPTY DUMPTY'S FALL.

Language. Dramatization: Humpty Dumpty's Fall.

Device. A child at his seat reads the descriptive parts of the story, while other children dramatize the story.

Music. Review: Little Jack Horner.
Hey, Diddle, Diddle.

Reading.

Note. Drill precedes the book reading of this story.

Device. Word group and sight word drill. Teacher holds a card containing a word group or sight word. The child tells what it is and reads the sentence in which it occurs. Continue in similar manner with all the cards for this story.

Books. Children read from the books, observing the directions given for reading the story in Reading from the Book, Manual, p. 19.

Phonetics. Families *at* and *en*.

Devices. 1. Words belonging to the *at* and *en* families written in columns: *pat, sat, hat, mat; men, ten, hen, pen.*

Teacher says to a child, "You may find a word that belongs to the *at* family." The child points to any word belonging to the *at* family and gives the word, etc.

2. *Review.* Place the perception cards containing the key words and the initial phonograms, for example

find
f

, on the chalk tray.

The teacher gives one of the sounds and asks the child to tell the rhyme and find the card that contains the sound given.

SUMMARY. STEPS 16 to 19

Basic Story. JACK HORNER AND THE PIE.

Rhyme. Little Jack Horner.

Thought-groups. 1. P. 18, 19 (six lines).

2. P. 19 (begin with line 7).

1. WORD GROUPS

Will you
I will not
ran after him

2. SIGHT WORDS

pie
thumb
pulled

3. PHONETICS

Rhymes: Little Jack Horner.

Humpty Dumpty.

Key Words: *am, fall*

Families

am — *am*
fall — *all*

Blending

<i>am</i>	<i>fall</i>
<i>ham</i>	<i>tall</i>
<i>ram</i>	<i>hall</i>
<i>Sam</i>	<i>mall</i>
	<i>pall</i>

Review Phonetic Summary, Steps 11 to 15.

Blackboard Review

1.	2.	3.
find — f	<i>sat</i> <i>men</i>	<i>am</i> <i>fall</i>
lost — l	fat hen	ham hall
sat — s	mat ten	ram tall
etc.	hat pen	Sam mall
		pall

SUGGESTED CORRELATION. STEPS 16 to 19

Basic Story. JACK HORNER AND THE PIE.

1. **Conversation.** Jack Horner.
(See pictures, Reader, First Year — First Half, pp. 17, 18.)
2. **Music.** Teach: See, Saw, Marjory Daw.
Review: Little Jack Horner.
3. **Memory Selections.** See, Saw, Marjory Daw (New)
Review: Humpty Dumpty.
Hey, Diddle, Diddle.
4. **Picture Study.** Fruit.
5. **Nature Study.** Fruit — plum, apple, etc.
6. **Story-telling.** Jack Horner and the Pie.
(See Reader, First Year — First Half, pp. 18, 19.)
7. **Dramatization.** Jack Horner and the Pie. (See p. 78.)
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 16 to 19.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Chart.
Pictures.
Books.
11. **Reading.** Blackboard and *Books*. Jack Horner and the Pie.
12. **Visualization and Penmanship:** *all*. (See Summary.)
13. **Game.** Jack Be Nimble. (See Manual, p. 30.)
Humpty Dumpty.
14. **Occupations.** Trace, cut, draw, color, or mount: Tree, cornucopia, plums. Illustrate the story.

DRAMATIZATION

Basic Story. JACK HORNER AND THE PIE.

CHARACTERS.

- (1) LITTLE JACK HORNER.
- (2) HUMPTY DUMPTY.
- (3) LITTLE BOY BLUE.

Little Jack Horner is in the garden with his dog. He is eating a pie. Humpty Dumpty and Little Boy Blue come into the garden and walk toward Little Jack Horner.

(*Pupil.*) Little Jack Horner was in the garden. Little Jack Horner's Dog was in the garden, too. Jack Horner was eating a pie. Humpty Dumpty came along.

(*Humpty Dumpty.*) "Will you give me some pie, Little Jack Horner?"

(*Little Jack Horner.*) "No, I will not."

(*Pupil.*) Humpty Dumpty put in his thumb and pulled out a plum. Then he ran to the wall. Little Jack Horner ran after Humpty Dumpty. The Dog ran after him, too. Humpty Dumpty tried to climb over the wall. But Humpty Dumpty had a great fall.

Pantomime. Have the children act in pantomime, Jack Horner and the Pie.

Note. The children's imagination aids in the dramatization of the story. Elaborate paraphernalia are unnecessary, for children delight in "make believe." They should be encouraged to use their own initiative. In many cases the children will gladly supply simple accessories, such as a plate for Jack Horner's pie. A desk or table may serve for a wall.

STEP 16

Basic Story. JACK HORNER AND THE PIE.

Language. 1. Teach rhyme : See, Saw, Marjory Daw (New).

Review : Humpty Dumpty.

Hey, Diddle, Diddle.

2. Tell the story of Jack Horner and the Pie.

3. Dramatization of Jack Horner and the Pie. (See p. 78.)

Music. See, Saw, Marjory Daw (New).

Little Jack Horner (Review).

Reading. Blackboard : Develop the story, Jack Horner and the Pie, to the end of the first thought-group (eleven lines).

Phonetics. Key words : *am, fall.*

Families : *am, all.*

(See Introductory Phonetics — Families, p. 53.)

(a) To apply the visual recognition of families, it will be necessary to use the sight words already taught. For example, the teacher writes *sat* on the blackboard, and asks the child to tell the word and the family, and to *underscore* the family.

(b) She continues this exercise with familiar sight words, until the process of recognizing the family is fixed firmly in the children's minds.

Introduce *am* and *all* in the same way as in Step 11.

Device. Place words on the blackboard belonging to the *at, en, am,* and *all* families. Teacher holds a bundle of splints and points to any word belonging to these families. The one who first gives the word receives a splint.

STEP 17

Basic Story. JACK HORNER AND THE PIE.

Rhymes. See, Saw, Marjory Daw.
Old Mother Hubbard.

Language. 1. Conversation: Recall the story, Jack Horner and the Pie. (See picture in Reader, First Year — First Half, p. 18.)

2. Pantomime: Reproduction of Jack Horner and the Pie.

Reading. Blackboard: Reproduction of story, Jack Horner and the Pie, the second thought-group, page 19, from Humpty Dumpty put in his thumb, etc., to end of page. (See Blackboard Work, p. 14.)

Phonetics. Families: *am, all.*

Phonetic Type Lesson — Families.

1. Develop *key words* as sight words in the following way: The teacher recalls the rhyme in which the key word occurs, pausing at the key word, and at the same time writing the word on the blackboard. For example, the teacher says, *Humpty Dumpty had a great*, — she pauses, saying and writing at the same time, *fall*. Drills will be necessary to fix these key words as sight words.

2. The teacher writes on the blackboard the *key word* of the family which she wishes to develop, and the *family* under the key word, for example: *fall*. The teacher may ask a child to tell
all
what she has just written.

3. The teacher then builds the family column. For example,

fall
all
all

She asks a child to read what she now has on the blackboard.

4. Then the teacher places a letter in front of the family, with *no* separation of the letters, to form a new word, for example, *tall* (silent blend).

(a) The teacher continues to build on the blackboard the list found in the Summary :

fall
tall
hall

(b) The teacher asks the children to give *orally* other words of the same family, not contained in the list.

5. The teacher asks the children to find families in other contexts in the book.

STEP 18

Basic Story. JACK HORNER AND THE PIE.

Language. 1. Dramatization: Jack Horner and the Pie.

2. Rhymes: *Device*. Recall Mother Goose friends by mentioning one word in each rhyme. For example, teacher says, "Hey." Child repeats the rhyme. Review all the rhymes in this way.

Reading. Analysis: Blackboard. The story, Jack Horner and the Pie, is on the blackboard. Use *Device*—Habits: Keeping the Place. (See p. 36.)

Devices. 1. The teacher flashes the perception cards. The child who tells the word group or sight word may match it upon the blackboard and chart.

2. Place sight word and word group cards upon the chalk tray. Children put their heads down. Teacher removes one of the cards. At a signal the children look up, and one child tells which card has been removed, and then gives the sentence in which it occurs.

Phonetics. *Device.* 1. Rapid drill. The teacher holds the four family cards already taught, flashing them one after another, indicating that when she comes to the *at* family the

children may clap, or when she comes to the *en* family they may stand, etc.

2. The children give words belonging to the *at*, *en*, *am*, and *all* families.

STEP 19

Basic Story. JACK HORNER AND THE PIE.

Language. *Device.* The teacher may give one word in the story, Jack Horner and the Pie, and the child will tell the sentence. Continue until all the sentences of the story have been given.

Music. See, Saw, Marjory Daw.

Reading. Different children read the descriptive parts of the story, and others take the dramatic parts. *Books:* Read story, Jack Horner and the Pie, from books. (See Reading from the Book, p. 19.)

Phonetics. 1. Review the families *at*, *en*, *am*, and *all*.

Device. Place the four families *at*, *en*, *am*, and *all*, side by side, as heads of columns. Have children dictate words belonging to these families, and one child at the board tell and point to the column in which the word is to be placed. All words containing consonants and families already taught, children may name.

2. Review the initial phonograms: *f*, *l*, *s*, *m*, *h*, *t*, *p*, *r*, *n*.

Devices. (1) Place the phonetic cards containing the initial phonograms on the chalk tray. The teacher gives the sound of an initial phonogram and asks the child to repeat the rhyme and find the card that contains the sound.

(2) Have each child find the initial phonograms in the story in the book, and tell the words and the sounds. The brighter children may assist the slower, to find the initial phonograms.

3. Rapid drill with the phonetic cards, using the flash method.

SUMMARY. STEPS 20 to 25

Basic Story. MRS. SUGAR BOWL'S PARTY.

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Rhyme. Hey, Diddle, Diddle.

- Thought-groups.**
1. P. 21 (eight lines).
 2. P. 21 (begin with line 9, through line 13).
 3. P. 21 (begin with line 14), 22.

1. WORD GROUPS

were there
Let us play
Cat and Mouse
They played
danced together

(1) Mrs. Sugar Bowl
Little Spoon
Dish
Cup
Saucer
Knife

2. SIGHT WORDS

Fork (2) Maid
party round
ice cream table
cake wash
candy face
laughed

Note. The sound *ä* in *danced*, *grass*, and the *aft*, *ask*, *ast*, and *ath* families, is midway between the sounds *ä* in *at* and *ä* in *father*. The *ä* sound should be avoided in such words.

3. PHONETICS

Rhymes : Hey, Diddle, Diddle.
Old Mother Hubbard.
Jack Be Nimble.

Key Words : *ran*
old
jump

Families

ran — *an*
old — *old*
jump — *ump*

Blending

<i>ran</i>	<i>old</i>	<i>jump</i>
fan	fold	lump
man	sold	hump
tan	hold	pump
pan	told	

Review Phonetic Summary, Steps 16 to 19.

SUGGESTED CORRELATION. STEPS 20 to 25

Basic Story. MRS. SUGAR BOWL'S PARTY.

Supplementary Story. DISH AND MRS. SUGAR BOWL.

1. **Conversation.** The Party (Social and Ethical).
2. **Music.** Hey, Diddle, Diddle.
Greeting Dance (Popular Folk Dances and Games, Hofer).
3. **Memory Selections.** See, Saw, Marjory Daw ; Old Mother Hubbard. Jack Be Nimble (New).
4. **Picture Study.** Cows.
5. **Nature Study.** Cow.
6. **Story-telling.** Mrs. Sugar Bowl's Party.
Dish and Mrs. Sugar Bowl.
7. **Dramatization.** Mrs. Sugar Bowl's Party.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 20 to 25.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards. Pictures.
Blackboard. Books.
Charts.
11. **Reading.** Blackboard and *Books*: Mrs. Sugar Bowl's Party ; Dish and Mrs. Sugar Bowl.
12. **Visualization and Penmanship:** *ran*. (See Summary.)
13. **Games.** The Musicians (p. 30) ; The Mice (Poulsson) ; Greeting Dance (Hofer) ; Cat and Mouse ; I Went to Visit My Friend (Poulsson).
14. **Occupations.** Trace, cut, draw, color, or mount : Cup, saucer, knife, fork, spoon. Illustrate the story.

DRAMATIZATION

Basic Story. MRS. SUGAR BOWL'S PARTY.

CHARACTERS.

- (1) MRS. SUGAR BOWL.
- (2) DISH.
- (3 and 4) CUP AND SAUCER.
- (5 and 6) KNIFE AND FORK.
- (7) LITTLE SPOON.

Mrs. Sugar Bowl is in her home. Her guests are announced and are cordially greeted by Mrs. Sugar Bowl.

(*Pupil.*) Mrs. Sugar Bowl gave a party. Dish was there. Cup and Saucer were there. Knife and Fork were there. Little Spoon was there, too.

(*Mrs. Sugar Bowl.*) "Let us play Cat and Mouse."

(*Pupil.*) They played Cat and Mouse.

Play the game. (Children may originate game.)

(*Mrs. Sugar Bowl.*) "Now let us have the party."

(*Dish.*) "What fine ice cream!"

(*Knife.*) "What fine cake!"

(*All.*) "What fine candy!"

(*Mrs. Sugar Bowl.*) "Let us all dance."

Note. If the teacher wishes to use a dance, "Greeting Dance" (Hofer) is an excellent one.

(*Pupil.*) The Cat played the fiddle. Cup and Saucer danced together. Knife and Fork danced together. Dish and Little Spoon danced together. The little Dog laughed to see such sport. And the Dish ran away with Little Spoon.

STEP 20

Basic Story. MRS. SUGAR BOWL'S PARTY.

Language. Conversation and telling the story, Mrs. Sugar Bowl's Party. Social phase predominates. Party; invitations issued; arrival of guests; entertainment provided; refreshments served; ethical situation. Call upon children to give their experiences to aid in the development of the story.

Music. Hey, Diddle, Diddle.

Nature Study. Cow.

Dramatization. Oral reproduction and dramatization of the story, Mrs. Sugar Bowl's Party. (The story may be dramatized in various ways. The teacher should use her own initiative.)

Reading. Blackboard: Reproduction of story, through the first and second thought-groups (thirteen lines). (See Blackboard Work, p. 14.)

Analysis. Word groups and sight words. (See Summary, Steps 20 to 25; see Devices — Word Groups and Sight Words, Matching, (4) and (6), pp. 41, 42.)

Phonetics. Teach, Jack Be Nimble (p. 28). Recall the rhymes in which *ran*, *old*, and *jump* occur. Develop the families, *an*, *old*, and *ump*. (See Phonetic Type Lesson — Families, (1), p. 55.)

STEP 21

Basic Story. MRS. SUGAR BOWL'S PARTY.

Language. Dramatization of Mrs. Sugar Bowl's Party.

Reading. Blackboard: Reproduction of the third thought-group (fourteenth line to end of story). Analysis: Matching perception cards with word groups and sight words on blackboard, chart, and in books.

Game. Cat and Mouse. (Children may originate game.)

Phonetics. Families *an*, *old*, and *ump*. (See Phonetic Type Lesson — Families, (2), (3), (4, *a* and *b*), p. 55.)

STEP 22

Basic Story. MRS. SUGAR BOWL'S PARTY.

Language. Oral Reproduction: Mrs. Sugar Bowl's Party.

One child tells the story, and the other children follow, line by line, in their books.

Game. The Mice (Poulsson).

Reading. Blackboard: The story is on the blackboard. Use Device, Habits (6), p. 36, and Oral Reproduction (7), p. 40. Analysis: Word groups and sight words.

Device. Playing Teacher: Place the perception cards on the chalk tray. The little teacher will select a word group and call upon some one to read the group. If the child who has responded reads correctly, he may be the teacher. The game may continue until all the cards have been used.

Phonetics. See Phonetic Type Lesson — Families, (5) and (6), p. 55.

STEP 23

Basic Story. MRS. SUGAR BOWL'S PARTY.

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Language. 1. Telling the story, Dish and Mrs. Sugar Bowl.
2. Oral reproduction: Dish and Mrs. Sugar Bowl. 3. Dramatization: Dish and Mrs. Sugar Bowl.

Reading. Books: Reading from books, Mrs. Sugar Bowl's Party. (See Reading from the Book, p. 19.)

Phonetics. **Device.** Words belonging to the *an*, *old*, and *ump* families, placed in columns on the blackboard or chart. Children stand, one row at a time. Each child in turn tells the word to which the teacher points, and then takes his seat.

STEP 24

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Language. Oral reproduction: Dish and Mrs. Sugar Bowl.

Game. I went to Visit My Friend (Poulsso).

Reading. Analysis: *Books*.

Note. It is no longer necessary to place the entire story upon the blackboard. Select only sentences that will serve for drill purposes to acquire new words or for expression. Sentences that express action or contain dialogue will be found the most valuable for this purpose. The book and the chart will now take the place of much of the blackboard work that has been done previously.

Aid. Teacher calls attention to the sight words which occur in the story, Dish and Mrs. Sugar Bowl. Illustration: What was the shape of the dish? Some one will answer, "Round." Teacher holds up the perception card, *round*. Children are to find the same word in the books and read the sentence which contains it.

Phonetics.

Device. Place the family names, *an, old, ump*, on one side of the blackboard, and all the initial phonograms on the other side. Teacher points rapidly from a phonogram to one of these families and repeats the word that it makes. Children do the same.

STEP 25

Supplementary Story. DISH AND MRS. SUGAR BOWL.

Language. Dramatization: Dish and Mrs. Sugar Bowl.

Reading. Rapid review of all the word groups and sight words for this story. *Books:* Children read the descriptive parts, and certain children give orally the dramatic parts. Finally one child reads the story complete.

Phonetics. Review all the consonants and families learned thus far. For example, *find* — *f*; *sat* — *at*; giving the sentence in which each phonetic element occurs. The children may give also the line of the rhyme in which the key word occurs. They may find the phonetic elements in other words in their books.

SUMMARY. STEPS 26 to 30

Basic Story. MOTHER HUBBARD'S PARTY.

Supplementary Story. THE CAT AND MISS MUFFET.

Rhyme. Old Mother Hubbard.

- Thought-groups. 1. P. 25.
 2. P. 26, 27 (four lines).
 3. P. 27 (begin with line 5).
 4. P. 28.
 5. P. 29.

1. WORD GROUPS

(1) Puss in the Corner

(2) Once there was
 would not go

2. SIGHT WORDS

(1) Old Mother Hubbard
 It
 good-by

(2) bird
 called

3. PHONETICS

Rhymes: Ding, Dong, Bell.
 Hey, Diddle, Diddle.
 Little Jack Horner.

Key Words: *ding*
cow
plum

Families

ding — *ing*

cow — *ow*

Initial Phonograms

(*Blend*)

cow — *c*

plum — *pl*

Blending

ding

sing

ring

cow

sow

now

how

cow

cat

can

call

cold

plum

plan

plow

plump

Review Phonetic Summary, Steps 20 to 25.

SUGGESTED CORRELATION. STEPS 26 to 30

Basic Story. MOTHER HUBBARD'S PARTY.

Supplementary Story. THE CAT AND MISS MUFFET.

1. **Conversation.** The Party.
2. **Music.** Little Boy Blue ; Lads and Lassies ; The Kitten and the Bow Wow (Small Songs for Small Singers, Neidlinger).
3. **Memory Selections.** Rhymes : Old Mother Hubbard.
Ding, Dong, Bell (New).
4. **Picture Study.** Birds.
5. **Nature Study.** Birds.
6. **Story-telling.** Mother Hubbard's Party.
7. **Dramatization.** Mother Hubbard's Party.
The Cat and Miss Muffet.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 26 to 30.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards. Pictures.
Blackboard. Books.
Charts.
11. **Reading.** *Books:* Mother Hubbard's Party.
The Cat and Miss Muffet.
12. **Visualization and Penmanship :** *cow.* (See Summary.)
13. **Games.** Puss in the Corner. Folk Dance.
14. **Occupations.** Trace, cut, draw, color, or mount : Dog, Mother Hubbard's glasses, etc. Illustrate the story.

STEP 26

Basic Story. MOTHER HUBBARD'S PARTY.

Language. 1. Rhyme: Old Mother Hubbard. Recall other rhymes.

2. Teacher tells the story. Oral reproduction by the children.

Game. Puss in the Corner.

Reading. Analysis: *Books.* Children open books and hunt for familiar word groups and sight words. Call them *old friends*. As soon as a child discovers an old friend, he may stand and give it to the class. This will bring into prominence the unknown words and will motivate the word drills to follow.

Phonetics. Develop the families *ing* and *ow*, and the initial phonograms *c* and *pl*. (See Phonetic Type Lesson — Families, (1) and (2), p. 55; also, Phonetic Type Lesson — Initial Phonograms, (2) and (3), p. 52.)

STEP 27

Basic Story. MOTHER HUBBARD'S PARTY.

Language. Dramatization, Mother Hubbard's Party.

Folk Dance. Meeting and Greeting (Hofer).

Reading. Analysis: *Books.* Teacher tells the story, Mother Hubbard's Party, until she comes to the first word group, *Puss in the Corner*. She then hesitates slightly, and at the same time holds up or touches the perception card which contains this group and says, "Puss in the Corner." The children find in their books the same group, and repeat it, and also the sentence in which it occurs. Continue in the same manner with all the other word groups and sight words for this story.

Phonetics. Families, *ing* and *ow*. Phonograms, *c*, *pl*.

Device. Rapid visualization of *ing*, *ow*, *c*, *pl*. The words from which these families and sounds originated may be placed on

the blackboard, chart, or cards. The teacher covers the family and asks for the sound or phonogram, or covers the phonogram and asks for the families. This should be a rapid, animated drill that will develop alertness on the child's part and satisfy his curiosity.

STEP 28

Basic Story. MOTHER HUBBARD'S PARTY.

Language. Children recall the story, Mother Hubbard's Party. Then the teacher indicates a word group or sight word, and asks the children to give the sentence in which it occurs. If the children do not make the association at once, let them look in their books and find the clue.

Game. Folk dance that correlates well with Mother Hubbard's Party.

Reading. *Books:* Some of the children have their books open at their seats, and may read the descriptive parts, while the others are dramatizing the story. Finally the story may be read as a whole by the class. (See Reading from the Book, p. 19.)

Phonetics. Blend: Rapid review of the phonetic elements for this story, using the perception cards for the drill. Teacher then writes one word at a time from the blending list in the summary for the story. The children are to pronounce the words as soon as they appear on the board.

STEP 29

Supplementary Story. THE CAT AND MISS MUFFET.

Language. Teacher tells the story, The Cat and Miss Muffet. Oral reproduction and dramatization by the children.

Game. The Mice.

Picture Study. Birds (name, color, nest, etc.).

Nature Study. Birds (enemy, cat). Habits, song or call.

Reading. Analysis. *Books.* Children open books to the story, The Cat and Miss Muffet. They may find the *old friends*, the word groups and sight words. For developing the new word groups and sight words, which are indicated in the summary for this story, the teacher will continue the matching devices which have prevailed through all the stories.

Phonetics. Families.

Device. Teacher will make use of the phonetic perception cards for rapid review work. The child may not only say *ding* — *ing*, but he is to give another word that belongs to the *ing* family, like *ring*. This is to continue with each family, although the families for this story are to have the largest amount of attention.

STEP 30

Supplementary Story. THE CAT AND MISS MUFFET.

Language. Rhyme: See, Saw, Marjory Daw.

Dramatization: The Cat and Miss Muffet.

Ding, Dong, Bell.

Game. The Kitten and the Bow Wow.

Reading. Teacher reviews rapidly with the children the word groups and sight words for this story.

Device. All the word groups and sight words are placed on the chalk tray. The children put their heads on their desks and close their eyes. The teacher removes one of the cards while the eyes are closed. At a signal the children raise their heads and see if they can tell which card was taken away. They may also give the sentence in which this word group or sight word is found.

Books: The children may read the story from the books.

Phonetics. Families and phonograms.

Device. All the phonetic cards may be displayed on the chalk tray. Each child may choose a card, tell what is on it and the rhyme from which it came, and give another example.

SUMMARY. STEPS 31 to 35

Basic Story. RED HEN'S NEST.

Rhyme. See, Saw, Marjory Daw.

Thought-groups. 1. P. 33.
 2. P. 34, 35 (ten lines).
 3. P. 35 (begin with line 11), 36, 37 (one line).
 4. P. 37 (begin with line 2), 38.
 5. P. 39, 40, 41.

1. WORD GROUPS

Good morning
 There is something
 By and by

2. SIGHT WORDS

Red Hen	cluck
Gray Duck	quack
White Goose	asked
Brown Owl	talk
corn	who
nest white	kitty

3. PHONETICS

Rhymes: Little Jack Horner.
 See, Saw, Marjory Daw.

Key Words: *Jack*
good
saw

Families

Jack — *ack*
 good — *ood*
 saw — *aw*

Initial Phonogram

good — *g*

Blending

<i>Jack</i>	<i>good</i>	<i>saw</i>	<i>good</i>
sack	hood	raw	gold
rack		paw	
tack			
pack			

Review Phonetic Summary, Steps 26 to 30.

SUGGESTED CORRELATION. STEPS 31 to 35

Basic Story. RED HEN'S NEST.

1. **Conversation.** Pictures illustrating Red Hen's Nest.
(See Reader, First Year — First Half, pp. 33 to 41.)
2. **Music.** Songs: Little Boy Blue ; Mr. Duck and Mr. Turkey
(Small Songs for Small Singers, Neidlinger) ; The Owl (Songs of
the Child World, Gaynor).
3. **Memory Selections.** Rhymes: Dickory, Dickory, Dare (New).
Ding, Dong, Bell.
4. **Picture Study.** Hen, duck, goose, owl.
5. **Nature Study.** Hen, duck, goose, owl.
6. **Story-telling.** Red Hen's Nest.
7. **Dramatization.** Red Hen's Nest.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 31 to 35.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* Red Hen's Nest.
12. **Visualization and Penmanship:** *saw.* (See Summary.)
13. **Games.** Visit to the Farmyard. (See Manual, p. 31).
(For other animal games, see Song Primer, Bentley.)
14. **Occupations.** Trace, cut, draw, color, or mount: Hen, duck,
goose.
Illustrate the story.

STEP 31

Basic Story. RED HEN'S NEST.

Note. Music, nature study, and games to be used in connection with the story appear under Correlation. They will not be mentioned under the several Steps.

Language. The teacher tells the story, Red Hen's Nest. To aid the children in recalling the story, they may open their *books* at page 33, and reproduce, orally, the *thought unit* that the *picture* suggests to them. To encourage this it may be necessary for the teacher to ask questions. Use the other pictures in the same way, for reproduction of the rest of the story. (See Reader, First Year—First Half, pp. 34-41.)

Reading. Analysis: Children study pages 33 to 35 (ten lines) of their *books*. * 1. Children find all the words that they know. 2. Teacher develops the new words for this story by recalling the story and presenting the perception cards. The children match what they see on their cards with the same in their books. (See Aids, 10, 11, and 12, Manual, p. 50.)

Note. Do not neglect the language phase of each of the drills. Recall the sentences or thoughts in which the words for drill occur. Whenever there are sentences available for drills that afford good opportunity for expression, use them, so letting them serve a double purpose. Try in every possible way to lead the children to observe and associate.

Phonetics. See Phonetic Type Lesson—Families, p. 55; also Phonetic Type Lesson—Initial Phonograms, p. 52.

STEP 32

Basic Story. RED HEN'S NEST.

Language. Dramatization: Red Hen's Nest.

The children at their seats may have their books open, and follow the story as the dramatization progresses. Let the drama-

tization be made without the descriptive parts. See if the children can follow the story in their books with the descriptive parts omitted from the dramatization.

Reading. Analysis: *Books*, page 35 (begin with line 11), 36, 37 (one line). Study as in Step 31, Reading, 1 and 2.

Phonetics. Families *ack, ood, aw*; Initial Phonogram *g*. (See Phonetic Type Lesson — Families (2) and (3), p. 55; also Phonetic Type Lesson — Initial Phonograms (2) and (3) (*a* and *b*), p. 52.)

STEP 33

Basic Story. RED HEN'S NEST.

Language. 1. Develop or recall the rhyme, Dickory, Dickory, Dare.

2. Dramatization of the story, Red Hen's Nest. Have one child read or tell the descriptive parts, while the other children dramatize.

Reading. Analysis: *Books*, pages 37 to 41. Study as in Step 31, Reading, 1 and 2. Observe Step 31, note.

Phonetics. Families *ack, ood, aw*; Initial Phonogram *g*. (See Phonetic Type Lesson — Initial Phonograms (4) and (5); also Phonetic Type Lesson — Families (4) and (5).)

STEP 34

Basic Story. RED HEN'S NEST.

Language. 1. Children retell the story, Red Hen's Nest.

2. Dramatization of the story, using a new group of children for each new thought unit. Let the children determine the thought-groups by means of the pictures in their books.

Reading. Analysis: *Books*. The teacher suggests certain sentences for the children to find in Red Hen's Nest, by holding or

flashing before them the perception cards. If a child can recall the sentence in which the word or words occur, without looking at the book, let him do so. Otherwise he may find it in the story and may read it to the class.

Phonetics. The teacher places the key words on the blackboard, and underscores the phonograms to be used for drills. The children build lists by dictating them to the teacher. Then the children are called upon to read the lists. Follow this with a rapid drill, using perception cards.

STEP 35

Basic Story. RED HEN'S NEST.

Language. 1. Review all the rhymes taught. Have each child select the rhyme he wishes to repeat.

2. Place the dramatization of the story, Red Hen's Nest, entirely at the disposal of the children, including the selection of characters, stage setting, etc. This will present a social phase to the language work and will also make it a *real* situation. The child *thinks* and *does* for himself.

Reading. Rapid review of the word groups and sight words developed in the story, Red Hen's Nest, making use of Devices (see Manual, pp. 41-46), or using an original device.

Have one child conduct the reading of the story from the *books*. Let him decide how much each child shall read. Encourage judgment in deciding upon a good stopping place, — in other words, recognizing a thought-group or larger thought unit.

Phonetics. Review the phonograms for this story. The children may tell words that they find in the story, which contain any of the phonograms studied in connection with Red Hen's Nest. The teacher may write in a column on the blackboard the words as given by the children, underscoring the phonogram in each.

SUMMARY. STEPS 36 to 39

Supplementary Story. RED FOX AND THE NEST.

Rhyme. See, Saw, Marjory Daw.

- Thought-groups. 1. P. 42, 43 (one line).
 2. P. 43 (begin with line 2).
 3. P. 44.
 4. P. 45, 46 (one line).
 5. P. 46 (begin with line 2), 47.
 6. P. 48.

1. WORD GROUPS

walked and walked
 On the way
 What a fine dinner
 Do not tell

2. SIGHT WORDS

Mrs. Hen	himself
Mrs. Duck	black
Mrs. Goose	
Mr. Owl	
Red Fox	

3. PHONETICS

Rhymes : Little Jack Horner.
 Little Miss Muffet.

Key Words : *boy*
frightened

Family
 boy — oy

Initial Phonograms
(Blend)

boy` — b frightened — fr

Blending

<i>boy</i>	<i>boy</i>	<i>frightened</i>
toy	bat	frump
coy	ball	
Roy	bump	
	bold	
	back	

Review Phonetic Summary, Steps 31 to 35.

SUGGESTED CORRELATION. STEPS 36 to 39

Supplementary Story. RED FOX AND THE NEST.

1. Conversation.
2. Music. See, Saw, Marjory Daw.
3. Memory Selections. The Fox (New). (See Manual, p. 29.)
Dickory, Dickory, Dare.
4. Picture Study. Fox.
5. Nature Study. Fox.
6. Story-telling. Red Fox and the Nest.
7. Dramatization. Red Fox and the Nest.
8. Analysis. Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 36 to 39.)
Phonetics. }
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. *Books*: Red Fox and the Nest.
12. Visualization and Penmanship: *boy*. (See Summary, Phonetics, Steps 36 to 39.)
13. Game. The Bird Catcher.
14. Occupations. Trace, cut, draw, color, or mount: Hat, chicks, fox.
Illustrate the story.

STEP 36

Supplementary Story. RED FOX AND THE NEST.

Note. The story, Red Fox and the Nest, is a supplementary story. The children have now acquired a large enough reading vocabulary to attack this story with some independence. It will be well for the teacher to reflect a moment on what the child has acquired during the thirty-five Steps that will aid him in reading this story with as little help as possible. The children have studied *pictures for thought units*, a series of them suggesting a *plot* of a story. They have acquired a *reading vocabulary*, the limitations of which have been greatly determined by the context. Some *phonetic sense and knowledge* is theirs, which helps them in *new thought getting and giving*. They have also a *power of association*, that differs with the individuals.

This knowledge of the children's acquirements up to the present time will help the teacher to decide in just which way she had best present the Supplementary Story.

Language. Picture study of the illustrations of Red Fox and the Nest. Let the children suggest the possible plot of this story, as the pictures tell it to them.

Reading. *Books:* The children attempt to read for themselves the story, Red Fox and the Nest. They will meet a sufficient number of their *old friends* in the story so that their interest will not lag. On the contrary, the interest will be sufficiently great to create a motive for getting the new word groups and sight words for the story. Just here is the time to tell the children simply the words they do not know. At the end of the reading run through the perception cards quickly, by means of a short drill, to see how many of the words the children remembered that the teacher supplied when they were reading the story. This will determine which words will need the major amount of drill in the lessons to follow.

Phonetics. Review all the families learned previous to Step 36. See Chronological Phonetic Summary, p. 152. For introducing key words *boy, frightened*, see Phonetic Type Lesson — Families, (1), p. 55.

STEP 37

Supplementary Story. RED FOX AND THE NEST.

Language. Children see how well they can tell the story, Red Fox and the Nest, the teacher offering encouragement by calling attention to the fact that she did not have to tell them the story first this time, — that *they read the story* and are now going to *tell* it to her. Now is the teacher's opportunity to correct any phrasing that she thinks necessary.

Reading. Analysis: Drill on the word groups and sight words for the story, using any of the devices mentioned in Devices — Word Groups and Sight Words. Refer to the *motive* for this drill, the development of words that the children do not know, so that they may be able to read the story without help next time.

Let the children read the story again, and have them help each other whenever they can by telling a word when some one needs it.

Phonetics. Family, *oy*; Initial Phonograms, *b*, (blend) *fr*. (See Phonetic Type Lesson — Families, (2), (3), (4), and (5), p. 55.)

STEP 38

Supplementary Story. RED FOX AND THE NEST.

Language. Children may retell the story. Do not allow one child to tell the whole story, but call upon several children to take part. Let the children make their own selection of characters and make all arrangements for the dramatization to be made in Step 39.

Reading. *Books:* Children read the story, Red Fox and the Nest. The teacher should direct children's attention to the attainment of good expression.

A word drill should follow, the teacher asking the children to

find in their books the new words that are given for the story. The teacher asks to have these words shown to her first, on perception cards, to prove that the children are not entirely dependent upon the context. Then the words are to be found in the books.

Phonetics. 1. Review all families found in Phonetic Summary, Steps 31 to 35. (See Devices, (10), (11), and (12), Manual, p. 48.)

2. Phonetic words, Summary, Steps 36 to 39. Rapid drill with phonetic cards, using flash method.

STEP 39

Supplementary Story. RED FOX AND THE NEST.

Language. Dramatization of the story, Red Fox and the Nest. Have the children take charge of the dramatization. (See Devices —Dramatization, 9 and 10, p. 39.)

Reading. Children read the story, Red Fox and the Nest. If time permits, let the children choose any story that they have read, to read again.

Phonetics. Children may find in the story, Red Fox and the Nest, words containing families with which they are familiar. They will say, for example, "I see *ing*, and the word is *king*."

Review. Blending.

Blackboard

<i>ran</i>	<i>old</i>	<i>jump</i>	<i>ding</i>	<i>cow</i>	<i>cow</i>	<i>plum</i>
man	fold	lump	sing	sow	cat	plan
tan	sold	hump	ring	now	can	plow
pan	mold	pump		how	call	plump
fan	hold				cold	
	told					

SUMMARY. STEPS 40 to 44

Basic Story. RED HEN AND BROWN FOX.

Rhyme. Dickory, Dickory, Dare.

- Thought-groups. 1. P. 50 (six lines).
 2. P. 50 (begin with line 7), 51 (one line).
 3. P. 51 (begin with line 2).
 4. P. 52.

1. WORD GROUPS

So he went
 Let me think
 swayed to and fro

2. SIGHT WORDS

Brown Fox
 bag
 scissors
 cut
 hole
 opened

3. PHONETICS

Rhymes : Dickory, Dickory, Dare. Key Words: *pig*
The Fox. *air*

bright
flew
brown

Families

pig — ig
air — air
bright — ight

Initial Phonograms

(Blend)
flew — fl
brown — br

Blending

<i>pig</i>	<i>air</i>	<i>bright</i>	<i>flew</i>	<i>brown</i>
<i>rig</i>	<i>fair</i>	<i>night</i>	<i>flat</i>	<i>bran</i>
<i>fig</i>	<i>lair</i>	<i>light</i>	<i>fling</i>	<i>bring</i>
	<i>hair</i>	<i>sight</i>	<i>flaw</i>	<i>brow</i>
	<i>pair</i>	<i>fright</i>		<i>bright</i>

Review Phonetic Summary, Steps 36 to 39.

SUGGESTED CORRELATION. STEPS 40 to 44

Basic Story. RED HEN AND BROWN FOX.

1. Conversation. See pictures, Reader, First Year — First Half, pp. 51 and 52.
2. Music. A-Hunting We Will Go (First Year Music, Hollis Dann).
3. Memory Selection. Rhymes: The Fox. (See Manual, p. 29.)
Dickory, Dickory, Dare.
4. Picture Study. Pig.
5. Nature Study. Pig.
6. Story-telling. Red Hen and Brown Fox.
7. Dramatization. Red Hen and Brown Fox.
8. Analysis. Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 40 to 44.)
Phonetics. }
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. *Books*: Red Hen and Brown Fox.
12. Visualization and Penmanship: *pig*.
(See Summary, Phonetics, Steps 40 to 44.)
13. Game. A-Hunting We Will Go (First Year Music, Hollis Dann).
14. Occupations. Trace, cut, draw, color, or mount: Hen, fox.
Illustrate the story.

STEP 40

Basic Story. RED HEN AND BROWN FOX.

Language. 1. Teacher tells the story, Red Hen and Brown Fox. Children give an oral reproduction of same.

2. Dramatization of the story, Red Hen and Brown Fox.

Reading. Analysis: Teacher presents the word groups and sight words of this story by recalling the sentences in which the words occur. Match with blackboard, charts, perception cards, and books. (See Manual, Devices, pp. 41-46.)

Phonetics. Families, *ig, air, ight*; Initial Phonograms, *fl, br*, for the story. (See Phonetic Type Lesson — Families, 1 and 2, p. 55, and Phonetic Type Lesson — Initial Phonograms, (1) and (2), p. 52.)

STEP 41

Basic Story. RED HEN AND BROWN FOX.

Language. 1. Children compare pictures, pp. 41, 48, and 52. Tell the climax of each story.

2. Dramatize, Red Hen and Brown Fox.

Reading. Analysis: Word groups and sight words.

(See Devices. Word Groups and Sight Words, Matching, p. 41.)

Phonetics: *ig, air, ight*; *fl, br*. (See Phonetic Type Lesson — Initial Phonograms, (3); Phonetic Type Lesson — Families, (3) and (4).)

STEP 42

Basic Story. RED HEN AND BROWN FOX.

Language. Teacher and children work out the story, Red Hen and Brown Fox, through pantomime. The teacher directs a child to give a thought from the story orally, and encourages the other children to give their interpretation of the same in pantomime.

Reading. Analysis: Word group and sight word drill.

(See Devices. Word Groups and Sight Words, Manual, pp. 41-46.)

Phonetics: *ig, air, ight; fl, br.* (See Phonetic Type Lesson — Initial Phonograms, (4) and (5), p. 52; Phonetic Type Lesson — Families, (5) and (6), p. 55; Devices — Phonetics, (5), (10), pp. 47 and 48.)

STEP 43

Basic Story. RED HEN AND BROWN FOX.

Language. Children give oral reproduction of story, Red Hen and Brown Fox, and the dramatization in pantomime. It will be interesting to note whose interpretation of the story, as given in pantomime in the previous day's lesson, each child has selected.

Reading. Analysis: *Books.*

Devices. (a) Word cards are arranged on the chalk tray. A child is allowed to go to the front of the room, choose one of the word cards, hold it up, and call upon another child to find in the book the sentence containing what is on the card, and read the sentence.

(b) At the end of the lesson the children may visit with *old friends*. With fingers between the pages to keep the place at Red Hen and Brown Fox, the children are told by the teacher that they may have a minute in which to visit with *old friends*. Then they must return home. At the signal, Ready, children look up from their books and tell all the words they saw at the glance.

Phonetics. Devices — Phonetics, (14), p. 48.

STEP 44

Basic Story. RED HEN AND BROWN FOX.

Language. Oral reproduction of the story by one child, while the others follow in their books. Be sure that all keep the place as the one child tells the story. The children may point to the *first word* in each line, following down the page thus.

(See directions for following, Step 3, Note, Manual, p. 61.)

Reading. *Books:* Children read the story from the books. Continue, allowing the children to determine the place to stop. The device found under Habits, page 36 (8), will delight the children, and will serve as an excellent way of reading the story in the same period. Since the story is short, only a few children can participate in reading it through once. (See Device — Expression, (26), p. 45.)

Note. Always have a child read a thought-group or *larger thought unit*, for the following reasons: He is more interested if he knows that he has a group of sentences to read. He will use the context to aid him in learning new words. Reading thus will give more pleasure to the listener, as the continuity of thought will be preserved.

Phonetics. Families and Initial Phonograms.

(See Phonetic Type Lesson — Initial Phonograms, (5), p. 52; Phonetic Type Lesson — Families, (6), p. 55; Devices — Phonetics, (17) and (19), p. 49.)

Habits. (See Manual, p. 36.)

1. Good posture is important.
2. A child should hold his book at proper distance from the eye, and at right angle to the line of vision, to prevent eyestrain.
3. A child should learn how to turn the pages of his books. (See Turning the Pages.)
4. The eye should follow the line ahead of the voice in reading.
5. A child should be trained to read in word groups or sentences, and he should acquire this habit from the beginning.
6. Keeping the place. Children read silently until the teacher indicates that the sentence is to be read orally.

Note. Independent Reading: The supplementary story affords an excellent opportunity to test the child's ability to read independently. The child is now required to undertake the more complex process of obtaining the thought from the printed page for himself (thought grasp), and at the same time to give orally the thought and emotion involved in the sentence (thought-expression).

SUMMARY. STEPS 45 to 47

Supplementary Story. GRAY DUCK AND BROWN FOX.

Rhyme. Dickory, Dickory, Dare.

Thought-groups. P. 53, 54 (one line).

P. 54 (begin with line 2), 55 (five lines).

P. 55 (begin with line 6).

1. WORD GROUPS

swam away
came back

2. SIGHT WORDS

caught
behind

3. PHONETICS

Rhymes : Little Bo Peep.

Little Miss Muffet.

Old Mother Hubbard.

See, Saw, Marjory Daw.

Key Words : *find*

eating

dog

new

Families

find — *ind*

eat — *eat*

new — *ew*

Initial Phonogram

dog — *d*

Blending

find

mind

rind

hind

bind

new

mew

hew

pew

few

eat

seat

meat

neat

heat

dog

dig

ding

dump

Review Phonetic Summary, Steps 40 to 44.

SUGGESTED CORRELATION. STEPS 45 to 47

Supplementary Story. GRAY DUCK AND BROWN FOX.

1. **Conversation.** See pictures, Reader, First Year — First Half, pp. 53, 54.
2. **Music.** Out of Doors (First Year Music, Hollis Dann).
3. **Memory Selections.** Slippety, Slip (New). (See p. 29.)
Dickory, Dickory, Dare.
4. **Picture Study.** Cornfields; pumpkin.
5. **Nature Study.** Corn (pictures and objects: cornstalk, ear of corn, etc.); pumpkin.
6. **Story-telling.** Gray Duck and Brown Fox.
7. **Dramatization.** Gray Duck and Brown Fox.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 45 to 47.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* Gray Duck and Brown Fox.
12. **Visualization and Penmanship:** *eat.*
13. **Games.** Out of Doors (Dann).
14. **Occupations.** Trace, cut, draw, color, or mount: Duck, fox.
Illustrate the story.

STEP 45

Supplementary Story. GRAY DUCK AND BROWN FOX.

Language. Study of pictures, Reader, First Year — First Half, pages 53 and 54. Let the children tell the thought unit that each picture suggests to them, and let them make up the climax for the story which is *not* pictured.

Reading. Analysis: *Books.* Let the children study each page. They may find *old friends* first, and try to read the sentence in which the familiar word occurs.

Phonetics. Families *ind, eat, ew*; Initial Phonogram, *d*. Introduce through recalling rhymes in which the families and phonograms occur.

(See Phonetic Type Lesson — Initial Phonograms, p. 52, and Phonetic Type Lesson — Families, p. 55.)

STEP 46

Supplementary Story. GRAY DUCK AND BROWN FOX.

Language. 1. Teacher gives the rhyme, Slippety, Slip. Children learn the rhyme.

2. Children tell the story, Gray Duck and Brown Fox, as they think it might be, using the pictures as a guide.

Reading. Children try to read the story, Gray Duck and Brown Fox. If there are words that they do not know, the teacher may supply these, either by suggestion, clues, or aids. She writes the word or group of words on the blackboard as she supplies each.

At the end of this attempt to read the story, the children may tell the story, pointing to the new words that the teacher has placed on the blackboard or displayed on perception cards or chart.

Phonetics. Review Phonetics under Step 45. Under Phonetic Type Lesson — Initial Phonograms, omit (1) and (2), and under Phonetic Type Lesson — Families, omit (1) and (2). For additional drills see Phonetic Devices, (15) and (16), p. 49.

STEP 47

Supplementary Story. GRAY DUCK AND BROWN FOX.

Language. 1. Oral reproduction of the story. (See Device — Oral Reproduction, (1) and (9), p. 40.)

2. Dramatization of the story.

Reading. Analysis: *Books.* Teacher flashes perception cards and asks the children to tell the sentence in which each word occurs. If they do not remember the sentence, let them find it in their books and then read it. The children may then read the story from their books.

Phonetics. See Phonetic Type Lesson — Initial Phonograms, p. 52; Phonetic Type Lesson — Families, p. 55; Devices — Phonetics, 18 and 19, p. 49.

Review. Blending.

Blackboard

<i>Jack</i>	<i>good</i>	<i>frightened</i>	<i>bright</i>	<i>brown</i>
sack	gold	frump	night	bran
rack			light	bring
tack	<i>boy</i>	<i>pig</i>	sight	brow
pack	toy	rig	fright	bright
	coy	fig	might	
<i>good</i>	Roy	gig	tight	<i>dog</i>
hood		dig	right	dig
	<i>boy</i>			ding
<i>saw</i>	bat	<i>air</i>	<i>flew</i>	dump
raw	ball	fair	flat	den
paw	bump	lair	fling	Dan
caw	bold	hair	flaw	
law	back	pair	flight	

SUMMARY. STEPS 48 to 52

Basic Story. THE CAT AND THE GOOSE.

- Thought-groups. 1. P. 57 (six lines).
 2. P. 57 (begin with line 7), 58 (one line).
 3. P. 58 (begin with line 2).
 4. P. 59. 8. P. 63 (ten lines).
 5. P. 60. 9. P. 63 (begin with line 11).
 6. P. 61. 10. P. 64.
 7. P. 62.

1. WORD GROUPS

Have you	Gray Cat	Brown Lion	two
down the road	Little Duck	one hundred	hungry
You are	Big Pig	invited	sewing
On and on	Black Bear	supper	coat

2. SIGHT WORDS

3. PHONETICS

Rhymes : Humpty Dumpty.	Key Words : <i>wall</i>
Slippety, Slip.	<i>slip</i>
The Fox.	<i>it</i>

Families

slip — ip
it — it

Initial Phonograms

wall — w (Blend)
slip — sl

Blending

<i>slip</i>	<i>it</i>	<i>pit</i>	<i>wall</i>	<i>slip</i>
<i>sip</i>	<i>fit</i>	<i>mit</i>	<i>wing</i>	<i>slat</i>
<i>nip</i>	<i>lit</i>	<i>wit</i>	<i>wood</i>	<i>sling</i>
<i>lip</i>	<i>sit</i>	<i>flit</i>	<i>wig</i>	<i>slump</i>
<i>dip</i>	<i>hit</i>	<i>slit</i>		<i>slack</i>

Review Phonetic Summary, Steps 45 to 47.

SUGGESTED CORRELATION. STEPS 48 to 52

Basic Story. THE CAT AND THE GOOSE.

1. **Conversation.** See pictures, Reader, First Year — First Half, pp. 56 to 64.
2. **Music.** Mr. Duck and Mr. Turkey (Small Songs for Small Singers).
3. **Memory Selection.** Slippety, Slip. (See Manual, p. 29.)
4. **Picture Study.** Bear.
5. **Nature Study.** Bear.
6. **Story-telling.** The Cat and the Goose.
7. **Dramatization.** The Cat and the Goose.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 48 to 52.)
Phonetics. }
9. **Devices.** See Manual, pp. 36–50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* The Cat and the Goose.
12. **Visualization and Penmanship:** *wall.*
(See Phonetic Summary, Steps 48 to 52.)
13. **Game.** The Muffin Man (First Year Music, Hollis Dann).
14. **Occupations.** Trace, cut, draw, color, or mount: Cat, goose, bear.
Illustrate the story.

STEP 48

Basic Story. THE CAT AND THE GOOSE.

Language. Children may recall Slippety, Slip, and all the other rhymes they have learned. Teacher tells the story, The Cat and the Goose. The children may have their *books* open at the pictures, as the teacher proceeds with the story-telling. She will emphasize the words that are to be taught in the story.

Reading. Analysis: Oral. Teacher tells the story again, and as she comes to one of the word groups or sight words she places the perception card containing it on the chalk tray. This calls slight attention to the words.

Phonetics. Families *ip* and *it*; Initial Phonograms *w* and *sl*. (See Phonetic Type Lesson — Initial Phonograms, (1) and (2), p. 52; also Phonetic Type Lesson — Families, (1) and (2), p. 55.)

STEP 49

Basic Story. THE CAT AND THE GOOSE.

Language. Children give oral reproduction of the story, The Cat and the Goose. The thought units will be suggested to them by the pictures connected with the story. The children may look at the pictures as they tell the story.

Reading. Analysis: The teacher has placed sentences containing the word groups and sight words for this story on the blackboard, before the lesson period. She will repeat one of the sentences, and as she comes to a new word group or sight word she will underscore it. Then the children may be asked to read the same sentence and find words like those underscored, on perception cards, on chart, or in books.

Phonetics. See Phonetic Type Lesson — Initial Phonograms, (3), (4), and (5); also Phonetic Type Lesson — Families, (3), (4), (5), and (6).

STEP 50

Basic Story. THE CAT AND THE GOOSE.

Language. Oral reproduction by the children of the story, The Cat and the Goose. (Use Device—Oral Reproduction, (9), p. 40.)

Reading. Analysis: Reader, First Year—First Half, pages 57 to 60. Study these pages as follows: The teacher quotes one of the sentences containing a word group or sight word to be studied. She holds up the corresponding perception card and asks the children to find in their books the sentence containing the word or group they see on the card. Then the children repeat the same sentence and find the group or word in their books. For relaxation, they may show the teacher any word on the page, that is, an *old friend*, reading the sentence in which it is found.

Phonetics. See Phonetic Devices, (10), p. 48.

Device. Making Rhymes: The teacher says, "I am thinking of a word that rhymes with *sit*. It is not *fit*; it is not *lit*. Who can guess the word?"

STEP 51

Basic Story. THE CAT AND THE GOOSE.

Language. Dramatization of the story, The Cat and the Goose. The children at their seats may read the descriptive parts, as the other children dramatize. They may recite in unison, as it occurs in the story, the refrain, "And slippety, slip, down went White Goose" (Little Duck, Big Pig, etc.).

Reading. Analysis: Reader, First Year—First Half, pages 61 to 64. (See Step 50. See also Aids, (6), (13), and (14), p. 50.)

Phonetics. See Phonetic Type Lesson—Families, p. 55; Phonetic Type Lesson—Initial Phonograms, p. 52; Phonetic Devices, (14) and (15), p. 48.

STEP 52

Basic Story. THE CAT AND THE GOOSE.

Language. The teacher may say, "I am thinking of a sentence that tells something about White Goose." One child may perhaps answer, "Is it, White Goose invited Gray Cat to dinner?" The children continue to give answers and show the sentences in their books to the teacher, until they find the sentence of which she is thinking. The teacher continues the game by mentioning other animals in the story in a similar manner. In this way nearly the entire story may be reproduced.

Reading. *Books:* Children read the story, The Cat and the Goose. To vary the reading, use Device, (8), under Habits, p. 36.

Phonetics. See Phonetic Type Lesson — Initial Phonograms, p. 52; Phonetic Type Lesson — Families, p. 55.

Review. Blending.

Blackboard

<i>find</i>	<i>eat</i>	<i>slip</i>	<i>it</i>	<i>slip</i>
mind	seat	sip	fit	slat
rind	meat	nip	lit	sling
hind	neat	lip	sit	slump
bind	heat	dip	hit	slack
			pil	slam
<i>new</i>	<i>dog</i>	<i>wall</i>	mit	slew
mew	dig	wing	wit	
hew	ding	wood	flit	
pew	dump	wig	slit	
few	den	wind		

SUMMARY. STEPS 53 to 57

Supplementary Story. THE GREEDY LION.

Rhyme. Handy, Spandy.

- Thought-groups. 1. P. 66.
 2. P. 67.
 3. P. 68.
 4. P. 69 (eleven lines).
 5. P. 69 (begin with line 12), 70 (five lines).
 6. P. 70 (begin with line 6).
 7. P. 71.

1. WORD GROUPS

Indeed I will
 I have eaten
 looked all around

2. SIGHT WORDS

Spry Mouse
 gnawed

3. PHONETICS

Rhymes : Handy Spandy.
 The Fox.

Key Words : *and*
shop
very

Families

and — *and*
 shop — *op*

Initial Phonograms

very — *v* shop — *sh*

Blending

<i>and</i>	<i>shop</i>	<i>fop</i>	<i>very</i>	<i>shop</i>
hand	hop	top	vow	shack
sand	sop	flop	van	ship
land	mop	slop	vat	sham
brand	lop			

Review Phonetic Summary, Steps 48 to 52.

SUGGESTED CORRELATION. STEPS 53 to 57

Supplementary Story. THE GREEDY LION.

1. Conversation. The Greedy Lion.

(See pictures in Reader, First Year — First Half, pages 66 to 71.)

2. Music. The Zoo (Bentley).

3. Memory Selections. Rhymes: Handy Spandy.
The Fox.

(See Manual, p. 29.)

4. Picture Study. Lion, mouse.

5. Nature Study. Lion, mouse.

6. Story-telling. The Greedy Lion.

7. Dramatization. The Greedy Lion.

8. Analysis. Thought-groups.

Sentences.

Word Groups. }

Sight Words. }

Phonetics. }

(See Summary, Steps 53 to 57.)

9. Devices. See Manual, pp. 36-50.

10. Materials. Perception Cards.

Blackboard.

Charts.

Pictures.

Books.

11. Reading. Books: The Greedy Lion.

12. Visualization and Penmanship: *and*. (See Phonetic Summary, Steps 53 to 57.)

13. Game. Visit to the Menagerie. (See Manual, p. 31.)

14. Occupations. Trace, cut, draw, color, or mount: Lion, mouse, pumpkin.

Illustrate the story.

STEP 53

Supplementary Story. THE GREEDY LION.

Language. Teacher develops the new rhyme, Handy, Spandy. Children recall other rhymes. Each child may choose the rhyme he wishes to repeat.

Reading. Teacher tells the children the name of the story. Then she allows them to look at the illustrations in the books for a moment to find what they think is the plot of the story. Next they are to consider one page at a time, recognizing *old friends*.

The teacher may vary this drill in any way that suggests itself at the time. The drill will bring into prominence the words that the children do not know. When the context will not help, the teacher may simply supply the word or words needed. Tell the children the word, and at the same time place the word on the blackboard or hold up the perception card. There is likely to be a "helper" in every class, — a child who acquires readily and retains well. The teacher should make use of such a child by allowing him to help others. Time is lost, and confusion of ideas results from the teacher's insisting upon developing a word inopportunely by turning from more important work.

Phonetics. Families and Initial Phonograms. (See Phonetic Type Lesson — Families, (1) and (2), p. 55; Phonetic Type Lesson — Initial Phonograms, (1) and (2), p. 52.)

STEP 54

Supplementary Story. THE GREEDY LION.

Language. Review the rhyme, Handy Spandy. Oral reproduction of the story, The Greedy Lion. The teacher may make corrections or suggestions at this time with regard to the children's phrasing.

Reading. Analysis: Blackboard and *books*. The teacher has on the blackboard, at the beginning of the lesson, the sentences

containing the words to be taught for the story. She presents these words by retelling the story, just as it is in the book. When she comes to the sentence to be taught, she points to it on the black-board, and underscores the word group or sight word, thus emphasizing the underscored (new) groups or words of the story. This is followed by drill on the underscored words. The teacher may use any of the devices found under Devices — Word Groups and Sight Words, pp. 41-46.

Phonetics. Teacher presents the phonetic cards for the lesson and has also a short drill. (For devices, see Phonetic Devices, Manual, pp. 46-49.)

STEP 55

Supplementary Story. THE GREEDY LION.

Language. Oral reproduction of the story, The Greedy Lion. The children may select the characters and arrange the stage setting for the dramatization of the story, which is to be made in the following lesson. The teacher may make any corrections that may be needed in the phrasing of the story.

Reading. Analysis: Word groups and sight words. The teacher holds one after another of the perception cards for the story, and the children find in their *books* and read, the sentences in which these groups or words occur.

Phonetics. The teacher builds phonetic lists found in the summary for this story. For drills, see Phonetic Devices.

STEP 56

Supplementary Story. THE GREEDY LION.

Language. Dramatization of the story, The Greedy Lion.

Reading. Let the children at their seats follow the story in their *books*, while one child tells the story. A rapid drill on the word groups and sight words may follow the reading. For

devices, see Word Group and Sight Word Devices, pp. 41-46. Do not neglect the language phase of the work.

Phonetics. Drill on the families and initial phonograms of the story. (See Phonetic Devices, pp. 46-49.)

STEP 57

Supplementary Story. THE GREEDY LION.

Language. Dramatization of the story, The Greedy Lion. The children at their seats follow the story in their *books*, and read the descriptive parts.

Reading. *Books*: Final reading of the story from the books. (See Reading from the Book, p. 19.)

Phonetics. See Phonetic Type Lesson — Initial Phonograms, p. 52; also Phonetic Type Lesson — Families, p. 55.

Review. Blending.

Blackboard

<i>sat</i>	<i>am</i>	<i>fan</i>	<i>old</i>	<i>cow</i>	<i>wall</i>
fat	ham	man	fold	sow	wood
mat	ram	tan	sold	now	
hat	Sam	pan	mold	how	<i>plum</i>
tat	slam	ran	hold	brow	plan
pat	sham	Nan	told	vow	plow
rat		bran	gold		plump
Nat	<i>fall</i>	Dan		<i>cow</i>	plight
	hall	van	<i>ding</i>	cat	
<i>men</i>	tall		sing	can	<i>good</i>
hen	mall	<i>jump</i>	ring	call	hood
ten	pall	lump	fling	cold	wood
pen	wall	hump	bring	caw	
den		pump	ling	coy	<i>good</i>
		dump	wing		gold
		slump	sling		gig

SUMMARY. STEPS 58 to 62

Basic Story. THE LITTLE TIN SOLDIER.

Rhyme. Ding, Dong, Bell.

Thought-groups.

- | | |
|-------------------------------|-----------------------------------|
| 1. P. 73. | 5. P. 75 (begin with line 11), 76 |
| 2. P. 74 (eight lines). | (one line). |
| 3. P. 74 (begin with line 9). | 6. P. 76 (begin with line 2). |
| 4. P. 75 (ten lines). | |

1. WORD GROUPS

Where are you going
Come along

2. SIGHT WORDS

Tin Soldier	to-day
Gun	thanked
Sword	each
Bugle	medal
King	
Castle	

3. PHONETICS

Rhymes : Singsong.
Ding, Dong, Bell.

Key Words : *song*
bell
green

Families

song — *ong* (= *ong*; note, p. 56)
bell — *ell*
green — *een*

Initial Phonogram

(*Blend*) •
green — *gr*

Blending

<i>song</i>	<i>bell</i>	<i>green</i>	<i>green</i>
<i>long</i>	<i>tell</i>	<i>seen</i>	<i>grind</i>
<i>tong</i>	<i>well</i>	<i>sheen</i>	<i>grip</i>
	<i>shell</i>		<i>grand</i>

Review Phonetic Summary, Steps 53 to 57.

SUGGESTED CORRELATION. STEPS 58 to 62

Basic Story. THE LITTLE TIN SOLDIER.

1. **Conversation.** See pictures in Reader, First Year—First Half, pp. 73, 76.
2. **Music.** The King of France (Baneroff).
Little Boy Blue.
3. **Memory Selection.** Rhyme : Singsong (New).
4. **Picture Study.** See Reader, First Year—First Half, p. 77.
5. **Nature Study.** Grass, hay (haystack).
6. **Story-telling.** The Little Tin Soldier.
7. **Dramatization.** The Little Tin Soldier.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 58-62.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* The Little Tin Soldier.
12. **Visualization and Penmanship :** *bell.* (See Summary, Steps 58 to 62.)
13. **Games.** The King of France.
14. **Occupations.** Trace, cut, draw, color, or mount : Gun, drum, bugle, sword.
Illustrate the story.

Basic Story. THE LITTLE TIN SOLDIER.

Language. Tell the story, The Little Tin Soldier. The co-operation of the children is incited in the telling of the story. The children may assist by interpreting the pictures for the teacher. The illustration on page 73 (Reader) will suggest the first thought-group. The teacher will find it necessary to lead, suggest, and direct the children in constructing these sentences one after the other. In this way, the children feel a certain consciousness of power, when the thoughts have not been given entirely to them.

From the top of page 74 to the sentence that begins, "By and by," the teacher will probably have to tell the greater part. Let the children follow in the books as she tells it, for certain words may stand out on the page and assist the children in the telling of the remainder of the story. It is difficult for the teacher to determine, after the children have become somewhat familiar with symbols, just how much she needs to tell or to develop, or to drill, since the child associates in ways of which it is often impossible for the adult mind to conceive. A child's resourcefulness is evident often, when he shows a most simple and direct solution of a problem which to the teacher has seemed unfathomable.

The remainder of pages 74, 75, and 76 (one line) are repetitions of this second thought-group, and will need merely the introduction of the characters, Drum, Sword, Bugle.

By having their books open during the constructive story-telling, the children are *drilling themselves*, as their attention is arrested orally and visually by the *repetition* that occurs on these pages.

The climax and sixth thought-group is found on page 76 (beginning with line 2). The picture, the words that they know which will give them clues, and the teacher's suggestions, — all these will assist in completing the telling of the story.

Sufficient interest will have been aroused in Soldier Life, through the coöperative story-building, to warrant the children's bringing their *toys* to school, to illustrate the story.

Reading. Analysis: *Books*. The children may find in the story any of their *old friends*, and also words within words.

Phonetics. Introduce and develop the *key words* for the story, as found in the Summary, Steps 58 to 62.

STEP 59

Basic Story. THE LITTLE TIN SOLDIER.

Language. Oral reproduction of the story, The Little Tin Soldier. (Use Devices, p. 40.) Dramatization of the story.

Reading. Analysis: Blackboard, chart, books, perception cards.

The teacher has the following sentences on the blackboard at the time of the lesson:

1. He said, "I will go and fight for the *King*."
2. "Where are you going to-day?"
3. "May I go?" asked the *Gun*.
4. "Come along," said the *Soldier*.
5. Tin Soldier said, "We have come to fight for you, O *King*."
6. And the *King* thanked them and gave *each* one a *medal*.

The teacher retells the story, The Little Tin Soldier, and as she comes to the above sentences, she underscores the word groups or sight words to be taught, in the sentence which she is reading. She utilizes here the *language* opportunity to drill on *expression*, by asking several children to give their interpretation of the sentence. These sentences serve a dual purpose, affording an opportunity for drill and for expression.

Phonetics. Presentation of the phonetic perception cards for the story and drill. See Type Lesson — Phonetics, Families, p. 55. (For Devices, see Phonetic Devices, Manual, pp. 46-49.)

STEP 60

Basic Story. THE LITTLE TIN SOLDIER.

Language. Oral reproduction of the story, The Little Tin Soldier, in the following way: The children have brought to school the toys mentioned in the story. The teacher shows them how to *play the game*. She holds up a toy soldier, and quotes from the story, "Once upon a time, there was a Tin Soldier." A child may select any one of the toys, and give a sentence from the story about it. Continue in this way until all the story has been recalled.

Reading. Analysis: The sentences from Step 59 are on the blackboard. A child may recall any one of the sentences and point to it. Call on other children to do likewise, until all the sentences have been reviewed. Then the teacher repeats one of the sentences and underscores the word group or sight word that she wishes to develop, repeats the underscored words again, and asks a child to match the underscored words with the same on perception cards, charts, and in books. Continue thus with all the word groups and sight words that occur in these sentences.

Phonetics. The teacher builds, on the blackboard, the phonetic lists found in the Summary, Steps 58 to 62. Families, *ong*, *ell*, *een*; Initial Phonogram, *gr*.

STEP 61

Basic Story. THE LITTLE TIN SOLDIER.

Language. 1. The children may recall Ding, Dong, Bell, and all other rhymes. Develop the rhyme, Singsong. (See Manual, p. 29.)

2. Dramatization of the story, The Little Tin Soldier.

Reading. Analysis: *Books*. Drill on the word groups and sight word perception cards and chart. The children may *find*

also the word groups and sight words of the story in their books, and read the sentences in which these are found. (See Devices — Word Groups and Sight Words, pp. 41-46.)

Phonetics. Drill with the phonetic cards for this story. (See Devices — Phonetics, pp. 46-49.)

STEP 62

Basic Story. THE LITTLE TIN SOLDIER.

Language. The teacher allows the children to select a perception card from the story, and give the sentence that the word or words suggest.

Reading. *Books:* The children may read the story from the books. (See Reading from the Book, p. 19.)

Phonetics. Rapid drill with phonetic cards, including all developed to this time. (See Phonetic Devices, pp. 46-49.)

Blackboard Review

<i>Jack</i>	<i>saw</i>	<i>boy</i>	<i>pig</i>	<i>bright</i>	<i>flew</i>
sack	raw	toy	rig	night	flat
rack	paw	coy	fig	light	fling
tack	caw	Roy	gig	sight	flaw
pack	law		brig	fright	flight
lack	daw	<i>boy</i>	dig	might	flip
hack	flaw	bat	wig	tight	flit
slack		ball		right	flap
		bump	<i>air</i>	fight	
<i>good</i>	<i>good</i>	bold	fair	flight	<i>brown</i>
hood	gold	back	lair	plight	bran
wood	gall	big	hair	slight	bring

SUMMARY. STEPS 63 to 67

Basic Story. BOY BLUE AND THE DRUM.

Rhyme. Little Boy Blue.

- Thought-groups. 1. P. 79 (seven lines).
 2. P. 79 (begin with line 8), 80 (four lines).
 3. P. 80 (begin with line 5).
 4. P. 80 (begin with line 16), 81.
 5. P. 82.

1. WORD GROUPS

Once upon a time
 Do not go
 You would only

2. SIGHT WORDS

Toy Store hard
 Drum broke
 House head
 marched

3. PHONETICS

Rhymes : Little Bo Peep. Key Words : *home* *blue*
 Little Boy Blue. *stack*
 Little Jack Horner. *corner*

Initial Phonograms

<i>Family</i>	<i>(Blend)</i>	<i>Ending</i>
home — <i>ome</i>	blue — <i>bl</i>	corner — <i>er</i>
	stack — <i>st</i>	

Blending

<i>home</i>	<i>blue</i>	<i>stack</i>	<i>corner</i>
dome	bland	sting	folder
tome	black	stall	singer
Rome	blind	stump	fairer
		stood	neater

Review Phonetic Summary, Steps 58 to 62.

SUGGESTED CORRELATION. STEPS 63 to 67

Basic Story. BOY BLUE AND THE DRUM.

1. Conversation. See Pictures in Reader, First Year — First Half, pp. 78 to 82.
2. Music. Little Boy Blue.
3. Memory Selection. Rhyme: Bye, Baby Bunting (New)
4. Picture Study. Rabbit.
5. Nature Study. Rabbit.
6. Story-telling. Boy Blue and the Drum.
7. Dramatization. Boy Blue and the Drum.
8. Analysis. Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 63 to 67.)
Phonetics. }
9. Devices. See Manual, pp. 36-50.
10. Materials. Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. Reading. Books: Boy Blue and the Drum.
12. Visualization and Penmanship: *stack*. (See Summary, Phonetics, Steps 63 to 67.)
13. Games. Telling the Sound; A Visit to the Toy Shop. (See Manual, p. 32, 31.)
14. Occupations. Trace, cut, draw, color, or mount: Rabbit, Boy Blue's horn. Illustrate the story.

STEP 63

Basic Story. BOY BLUE AND THE DRUM.

Language. The teacher tells the story, Boy Blue and the Drum, in a very intimate way, having about her the toys that were brought to school by the children for the story, The Little Tin Soldier.

Reading. Analysis: *Books.* The children may open their books to the story, Boy Blue and the Drum, and find all their *old friends* and also words within words.

Phonetics. Develop the key words for the story. (See Summary, Steps 63 to 67.)

STEP 64

Basic Story. BOY BLUE AND THE DRUM.

Language. The children reproduce the story, Boy Blue and the Drum. The teacher recalls the rhyme, Little Boy Blue.

Reading. Analysis: The teacher recalls sentences from this story, containing the word groups and sight words to be developed, and writes the words on the blackboard, when she comes to them in the sentence, or she indicates the perception cards on which they occur.

Phonetics. Drill with the phonetic cards for this story. (See Phonetic Devices, Manual, pp. 46-50.)

STEP 65

Basic Story. BOY BLUE AND THE DRUM.

Language. Children dramatize the story, Boy Blue and the Drum. The other children at their seats may give the descriptive parts.

Reading. Analysis: *Books.* The children may find in their books the words that the teacher flashes, and they may give the sentence in which the words occur. (Use Devices — Habits, Quick Perception, (8), p. 36.)

Phonetics. The teacher builds the lists on the blackboard, as found in the Summary, Steps 63 to 67. Family, *ome*; Initial Phonograms, *bl, st*; Ending, *er*.

STEP 66

Basic Story. BOY BLUE AND THE DRUM.

Language. The children may recite and dramatize the rhymes they wish to give.

Reading. Analysis: *Books.* The teacher asks the children to find a sentence containing any word that she may dictate. She may use the word groups and sight words of the story, also *old friends*.

Phonetics. Drill on the lists developed in the Summary, Steps 63 to 67. (See Phonetic Devices, Manual, pp. 46-49.)

STEP 67

Basic Story. BOY BLUE AND THE DRUM.

Language. One child tells the story, Boy Blue and the Drum, while the other children follow the story in the books, pointing only to the *first word* of each line, as the story progresses.

Reading. *Books:* The children may read the story, Boy Blue and the Drum, from the books. If there is time, let them reread The Little Tin Soldier. This will be a fine opportunity for comparison of the two stories.

Phonetics. Review all the families and initial phonograms acquired. (See Phonetic Devices, Manual, pp. 46-49.)

SUMMARY. STEPS 68 to 72

Basic Story. BUNNY BUNTING.

Rhyme. Bye, Baby Bunting.

Thought-groups.	1. P. 84, 85 (four lines).	5. P. 88.
	2. P. 85 (begin with line 5).	6. P. 89.
	3. P. 86.	7. P. 90.
	4. P. 87.	

1. WORD GROUPS

I must not
Then he heard

Bunny Bunting
Mother Bunting
Bob White
Robin Redbreast
Bluebird

2. SIGHT WORDS

Black Snake cabbage
breakfast Chirp
clover rabbit
carrot cried
cherries scratched
grass

3. PHONETICS

Rhymes : Bye, Baby Bunting. Key Words : *hunting* *wrap*
Fā, Fē, Fī, Fō, Fū. *skin* *kitty*

Families

hunt — *unt*
skin — *in*
wrap — *ap*

Initial Phonograms

kitty — *k*

(Blend)

skin — *sk*

Blending

<i>hunt</i>	<i>skin</i>	<i>wrap</i>	<i>kitty</i>	<i>skin</i>
runt	din	slap	king	skip
stunt	fin	map	kind	
blunt	tin	lap	keen	
grunt	pin	cap		
brunt	sin	gap		
	win	sap		

Review Phonetic Summary, Steps 63 to 67.

SUGGESTED CORRELATION. STEPS 68 to 72

Basic Story. BUNNY BUNTING.

1. **Conversation.** See pictures in Reader, First Year—First Half, pp. 84, 86, 87, 89, 90.
2. **Music.** Hare in the Hollow (Hofer).
The Bunny (Small Songs for Small Singers).
3. **Memory Selections.** Rhymes: Simple Simon (New).
Bye, Baby Bunting.
Fā, Fē, Fī, Fō, Fū (New).
(See Manual, pp. 25-29.)
4. **Picture Study.** Birds.
5. **Nature Study.** Bob White, Robin Redbreast, Bluebird.
6. **Story-telling.** Bunny Bunting.
7. **Dramatization.** Bunny Bunting.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 68 to 72.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** Books: Bunny Bunting.
12. **Visualization and Penmanship:** *hunt*. (See Summary, Steps 68 to 72.)
13. **Games.** Hare in the Hollow (Hofer).
The Bunny. (Small Songs for Small Singers.)
14. **Occupations.** Trace, cut, draw, color, or mount: Bird, cherries, basket.
Illustrate the story.

STEP 68

Basic Story. BUNNY BUNTING.

Language. 1. Review : Bye, Baby Bunting. Teach : Fā, Fē, Fī, Fō, Fū.

2. The teacher tells the story, Bunny Bunting.

Reading. Analysis: *Books.* The children may find all their *old friends* in the story, Bunny Bunting, also words within words.

Phonetics. Develop the key words in the Summary, Steps 68 to 72.

STEP 69

Basic Story. BUNNY BUNTING.

Language. 1. Oral reproduction of the story, Bunny Bunting. Picture Study : See Devices — Oral Reproduction, (1), p. 40.

2. Dramatization of the story. (See Devices — Dramatization.)

Reading. Analysis: Blackboard. The teacher has sentences on the blackboard containing the words found in the Summary for this story. She should select sentences that will afford a good opportunity also for expression. The teacher retells the story, Bunny Bunting, and as she comes to a sentence that contains words to be taught, she indicates which sentence it is. She asks different children to point to the same sentence and tell her the sentence. Then the teacher reads one sentence after the other, pausing and under-scoring the word groups or sight words.

Phonetics. The teacher may have a drill with the phonetic cards for the story. (See Phonetic Devices, Manual, pp. 46-49.)

STEP 70

Basic Story. BUNNY BUNTING.

Language. Dramatization of the story, Bunny Bunting. One child may read the descriptive parts while the other children at their seats follow in their *books*.

Reading. Analysis: Drill on the word groups and sight words for this story. (See Word Group and Sight Word Devices, Manual, pp. 41-46.)

Phonetics. The teacher may build on the blackboard the lists found in the Summary, Steps 68 to 72. (See Phonetic Devices, pp. 46-49.) Families, *unt, in, ap*; Initial Phonograms, *k, sk*.

STEP 71

Basic Story. BUNNY BUNTING.

Language. 1. Teach the rhyme, Simple Simon.

2. The teacher may give one word from any of the rhymes, and the children may repeat the rhyme. Then a child may give a word from a rhyme and another child may repeat the rhyme. Place the device entirely in the children's hands as soon as possible.

Reading. Analysis: *Books.* Drill on the word groups and sight words. Do not neglect the language side of the drills. Find word groups and sight words in the story. Tell the sentences in which they are found.

Phonetics. Drill on the phonetic lists built in Step 70.

STEP 72

Basic Story. BUNNY BUNTING.

Language. Dramatization of the story, Bunny Bunting.

Reading. *Books:* The children may read the story, Bunny Bunting, in their books. (See Reading from the Book, p. 19.)

Phonetics. Drill on all the phonetics acquired. (See Phonetic Devices, pp. 46-49.)

SUMMARY. STEPS 73 to 77

Basic Story. WHY THE RABBIT LAUGHED.

Rhyme. Simple Simon.

- Thought-groups.**
1. P. 93 (seven lines).
 2. P. 93 (begin with line 8), 94.
 3. P. 95.
 4. P. 96.

1. WORD GROUPS

How do you do
Here is a rope
both very strong
Tug of War
Pull harder

2. SIGHT WORDS

White Rabbit	stretched	water
Mr. Whale	bottom	three
Mr. Elephant	sea	bushes
rope	backwards	

3. PHONETICS

Rhymes :	Simple Simon.	Key Words :	<i>went</i>
	Hey, Diddle, Diddle.		<i>spoon</i>
	Jack be Nimble.		<i>jump</i>
	Mistress Mary.		<i>shells</i>

Initial Phonograms

<i>Family</i>		<i>(Blend)</i>	<i>Ending</i>
went — <i>ent</i>	jump — <i>j</i> (= dzh)	spoon — <i>sp</i>	shells — <i>s</i> (= z)

Blending

<i>went</i>	<i>spoon</i>	<i>jump</i>	<i>shells</i>
sent	span	jaw	bells
tent	spell	Jack	rings
vent	spin		wings
dent	spent		boys
bent			toys

Review Phonetic Summary, Steps 68 to 72.

SUGGESTED CORRELATION. STEPS 73 to 77

Basic Story. WHY THE RABBIT LAUGHED.

1. **Conversation.** See pictures, Reader, First Year — First Half, pp. 92, 94, 96.
2. **Music.** Tiddly Winks and Tiddly Wee (Small Songs for Small Singers).
The Zoo. (Bentley.)
3. **Memory Selections.** Baa, Baa, Black Sheep (New).
Mistress Mary (New).
Simple Simon.
(See Reader, First Year — First Half, pp. 91, 108, 109.)
4. **Picture Study.** Elephant, whale.
5. **Nature Study.** Elephant, whale.
6. **Story-telling.** Why the Rabbit Laughed.
7. **Dramatization.** Why the Rabbit Laughed.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 73 to 77.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* Why the Rabbit Laughed.
12. **Visualization and Penmanship:** *jump.* (See Summary, Steps 73 to 77.)
13. **Game.** Tug of War.
14. **Occupations.** Trace, cut, draw, color or mount: Elephant, whale, Simple Simon's pail, fishing rod.
Illustrate the story.

STEP 73

Basic Story. WHY THE RABBIT LAUGHED.

Language. Children open their books to the illustrations of the story, *Why the Rabbit Laughed*. Through conversation the teacher will be able to develop, with the children, many of the common characteristics of the animals of this story. Then she may follow the period of conversation with the telling of the story, emphasizing the word groups and sight words that are to be taught in the story.

Reading. Blackboard: The teacher has on the blackboard, at the beginning of the lesson, the word groups and sight words to be taught in the story. She tells the story again, and as she comes to one of the word groups or sight words, she simply touches it with the pointer and passes on in the telling of the story, with no remark about it. There is so much repetition of these words that the children will catch the association readily.

Phonetics. Develop the key words in Summary, Steps 73 to 77.

STEP 74

Basic Story. WHY THE RABBIT LAUGHED.

Language. 1. Rhyme: Simple Simon.

2. The children give oral reproduction of the story, *Why the Rabbit Laughed*.

Reading. Analysis: Blackboard. The words remain on the blackboard from Step 73. The children may point to any of the words they know, and give a sentence from the story, containing the word. Continue with this device until all the words are used.

Phonetics. Drill with the phonetic cards for this story. (See *Phonetic Devices*, Manual, pp. 46-49.)

STEP 75

Basic Story. WHY THE RABBIT LAUGHED.

Language. Children dramatize the story, *Why the Rabbit Laughed*.

Reading. Analysis: *Books*. Children find in their books the sentences containing the words that the teacher indicates at the blackboard or by perception cards. The children give the sentences. It may be necessary for the teacher to aid the children by giving them clues.

Phonetics. The teacher develops the phonetic lists found in the Summary, Steps 73 to 77. Family, *ent*; Initial Phonograms, *j, sp*; Ending, *s (= z)*.

STEP 76

Basic Story. WHY THE RABBIT LAUGHED.

Language. 1. Develop the new rhymes, *Mistress Mary*, and *Baa, Baa, Black Sheep*.

2. The children may recall all the rhymes, through pantomime.

Reading. Analysis: 1. Drill on the word groups and sight words for the story. (See Word Group and Sight Word Devices.)

2. *Books*: The children may find all their *old friends* in the story, whether word groups, sight words, or phonograms.

Phonetics. Drill on the phonetic lists found in the Summary.

STEP 77

Basic Story. WHY THE RABBIT LAUGHED.

Language. Dramatization, *Why the Rabbit Laughed*.

Reading. 1. Rapid review of the word groups and sight words for the story.

2. *Books*: The children read the story from the books. (See Reading from the Book, p. 19.)

Phonetics. Review of phonetics acquired. (See Devices, p. 46.)

SUMMARY. STEPS 78 to 82

Basic Story. THE BUCKWHEAT BOY.

Rhyme. Run, Run, Ahoy, Ahoy.

Thought-groups. 1. P. 97. 6. P. 102 (begin with line 7), 103.
 2. P. 98. 7. P. 104, 105 (six lines).
 3. P. 99. 8. P. 105 (begin with line 7), 106.
 4. P. 100. 9. P. 107.
 5. P. 101, 102 (six lines).

1. WORD GROUPS

lived all alone
 down the street
 swim across
 half gone
 another snap

2. SIGHT WORDS

Buckwheat Boy	Horse	chased
Old Woman	Wolf	Nobody
Old Man	shouted	river
Cow	can't	shoulder
		care

3. PHONETICS

Rhymes : The Fox.

Key Words : *fox* *quite*
 you *eating*
 pretty

Baa, Baa, Black Sheep.

Mistress Mary.

Little Miss Muffet.

Initial Phonograms

<i>Family</i>		<i>(Blend)</i>	<i>Ending</i>
fox — <i>ox</i>	you — <i>y</i>	pretty — <i>pr</i>	eating — <i>ing</i>
		quite — <i>qu</i> (= kw)	

Blending

<i>fox</i>	<i>you</i>	<i>pretty</i>	<i>quite</i>	<i>eating</i>	singing
box	yell	prow	quack	finding	telling
		prig	queen	falling	folding
		prop	quit	jumping	packing
		prong		hunting	standing

Review Phonetic Summary, Steps 73 to 77.

SUGGESTED CORRELATION. STEPS 78 to 82

Basic Story. THE BUCKWHEAT BOY.

1. **Conversation.** See pictures, Reader, First Year—First Half, pp. 97 to 107.
2. **Music.** Poppies (Gaynor).
3. **Memory Selections.** The Fox.
Baa, Baa, Black Sheep.
Mistress Mary.
Little Miss Muffet.
4. **Picture Study.** Horse, wolf.
5. **Nature Study.** Horse, wolf, buckwheat.
6. **Story-telling.** The Buckwheat Boy.
7. **Dramatization.** The Buckwheat Boy.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 78 to 82.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* The Buckwheat Boy.
12. **Visualization and Penmanship:** *eating.* (See Summary, Phonetics, Steps 78 to 82.)
13. **Game.** Run, Run, Ahoy, Ahoy. (Children originate game.)
14. **Occupations.** Trace, cut, draw, color, or mount: Horse, wolf. (See silhouette, Reader, p. 107.)
Illustrate the story.

STEP 78

Basic Story. THE BUCKWHEAT BOY.

Language. 1. Review the rhymes, Baa, Baa, Black Sheep, Mistress Mary, The Fox, and Little Miss Muffet.

2. The teacher tells the story, The Buckwheat Boy, and very casually places word cards on the chalk tray as she speaks a word group or sight word. She makes no comment in regard to the words.

Reading. Analysis: *Books.* The children may open their books and attempt to tell the story. The pictures will suggest the thought units. The teacher will guide the turning of the pages, to assist in locating the thought units on the pages. If there is time, the children may note their *old friends* on the pages.

Phonetics. Develop the key words in Summary, Steps 78 to 82.

STEP 79

Basic Story. THE BUCKWHEAT BOY.

Language. Children give oral reproduction of the story, The Buckwheat Boy. The children at their seats may have their books open and follow each sentence as it is given, pointing only to the first word of each line. Have several children each tell a thought unit in the story.

Reading. Analysis: The teacher may recall the sentences containing the words to be taught, and place the word groups and sight words on the blackboard as she speaks them. After she has presented all the word groups and sight words for this story, a drill should follow. (See Devices, Word Groups and Sight Words, Manual, pp. 41-46.)

Phonetics. Introduce the phonetic cards and follow with a drill. (See Phonetic Devices, Manual, pp. 46-49.)

STEP 80

Basic Story. THE BUCKWHEAT BOY.

Language. Dramatization of the story. (See Manual, p. 39.)

Reading. Analysis: Drill on the word groups and sight words.

Books: Indicate thought units for study by the pictures. Have the children locate the thought units in the story.

Phonetics. Build phonetic lists found in Summary, Steps 78 to 82. Family, *ox* ; Initial Phonograms, *y, pr, qu* ; Ending, *ing*.

STEP 81

Basic Story. THE BUCKWHEAT BOY.

Language. 1. The children recall the rhymes, Baa, Baa, Black Sheep, and Mistress Mary, in pantomime.

2. The children dramatize the story, The Buckwheat Boy.

Reading. Analysis: Drill upon the word groups and sight words for the story.

Books: The finding of *old friends* and words within words will aid in the preparation of the reading of the story.

Phonetics. Drill on the phonetic lists developed in Step 80.

STEP 82

Basic Story. THE BUCKWHEAT BOY.

Language. Preparation for good expression in reading. The teacher asks the children, for example, to find and give the sentence that tells what the Old Woman said when she had finished making the Buckwheat Boy. Treat the rest of the conversation of the story in the same way.

Reading. **Books:** The children may read the story, The Buckwheat Boy, from the books. (See Reading from the Book, p. 19.)

Phonetics. Drill on all the families and initial phonograms acquired up to this step.

SUMMARY. STEPS 83 to 87

Basic Story. THE NAUGHTY BILLY GOAT.

Rhymes. Baa, Baa, Black Sheep.
Mistress Mary.

Thought-groups.

- | | |
|--|--------------------------------|
| 1. P. 110. | 6. P. 115 (begin with line 3). |
| 2. P. 111 (twelve lines). | 7. P. 116, 117 (two lines). |
| 3. P. 111 (begin with line 13), 112
(five lines). | 8. P. 117 (begin with line 3). |
| 4. P. 112 (begin with line 6), 113. | 9. P. 118. |
| 5. P. 114, 115 (two lines). | 10. P. 119, 120. |

1. WORD GROUPS

began to cry
Why do you
has run away

2. SIGHT WORDS

Billy Goat	sting
Boy	rushed
Gray Squirrel	reached
Bumblebee	

3. PHONETICS

Rhymes : Singsong.

Key Word : *cry*

Fā, Fē, Fī, Fō, Fū.

Răb, Rěb, Rīb, Rōb, Rŭb.

<i>Family</i>	<i>Initial Phonogram</i>	<i>Vowels</i>
cry — <i>y</i> (= ī)	(Blend) cry — <i>cr</i>	ā ē ī ō ū ă ě ĭ ǒ ũ

<i>Blending</i>		<i>Long and Short Vowels</i>	
<i>cry</i>	<i>cry</i>	fā	răb
<i>fry</i>	<i>crack</i>	fē	rěb
<i>sty</i>	<i>crop</i>	fī	rīb
<i>sky</i>		fō	rōb
<i>by</i>		fū	rŭb

Review Phonetic Summary, Steps 78 to 82.

SUGGESTED CORRELATION. STEPS 83 to 87

Basic Story. THE NAUGHTY BILLY GOAT.

1. **Conversation.** See pictures, Reader, First Year — First Half, pp. 110 to 120.
2. **Music.** The Clock (Bentley).
3. **Memory Selections.** Fā, Fē, Fī, Fō, Fū.
Răb, Rěb, Rīb, Rōb, Rŭb (New).
Baa, Baa, Black Sheep.
Mistress Mary.
4. **Pictures.** Goat, squirrel.
5. **Nature Study.** Goat, squirrel.
6. **Story-telling.** The Naughty Billy Goat.
7. **Dramatization.** The Naughty Billy Goat.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 83 to 87.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* The Naughty Billy Goat.
12. **Visualization and Penmanship:** *cry.* (See Summary, Steps 83 to 87.)
13. **Games.** Dickory, Dickory, Dock (Gaynor).
14. **Occupations.** Trace, cut, draw, color, or mount: Squirrel, goat. (See silhouette, Reader, p. 121.)
Illustrate the story.

STEP 83

Basic Story. THE NAUGHTY BILLY GOAT.

Language. 1. Tell the story, The Naughty Billy Goat, allowing the children to have their books open at the story.

2. Develop the refrains in the story: (a) Intery, mintery, cut-tery, corn; (b) Cry, baby, cry; and the rhyme, Sing-song.

Reading. The teacher may assist the children in the oral reproduction of the story, The Naughty Billy Goat. When they come to a difficulty, it will often aid to show them in the story the *sentence* or *word*. This slight aid is often all that is necessary.

Phonetics. Introduce the key words, Summary, Phonetics, Steps 83 to 87.

STEP 84

Basic Story. THE NAUGHTY BILLY GOAT.

Language. 1. Teach the rhyme, Răb, Rěb, Rīb, Rōb, Rüb. Review, Fă, Fě, Fī, Fō, Fū.

2. The children give the oral reproduction of the story, The Naughty Billy Goat.

Reading. The teacher gives sentences from the story that contain the words to be taught, and she places the words on the black-board as she comes to them. A drill on these words is to follow. If the child does not recall a word, the teacher aids him by recalling the thought or sentence.

Phonetics. Teacher builds the list found in the Summary, Steps 83 to 87. A drill should follow.

STEP 85

Basic Story. THE NAUGHTY BILLY GOAT.

Language. Dramatization of the story, The Naughty Billy Goat. The children at the seats may give the descriptive parts of the story.

Reading. Analysis: Drill on the word groups and sight words.
Books: Find *old friends*, and words within words in the story.

Phonetics. Let the children attempt to make the list found in Step 84 grow, by additions that they may suggest.

STEP 86

Basic Story. THE NAUGHTY BILLY GOAT.

Language. Teacher chooses different groups of children to dramatize each thought-group in the story.

Reading. Analysis: 1. Drill on the word groups and sight words in the story. (See Devices, Word Groups and Sight Words, Manual, pp. 41-46.)

2. *Books.* The children may find the word groups and sight words of the story in their books, and read the sentences in which these occur.

Phonetics. The children may find in their books illustrations of the phonetic elements found in the Summary, Steps 83 to 87.

STEP 87

Basic Story. THE NAUGHTY BILLY GOAT.

Language. One child tells the story, The Naughty Billy Goat, while the children at their seats follow the story in their books.

Reading. *Books.* 1. Review of the word groups and sight words of the story.

2. Reading of the story from the books. (See Reading from the Book, p. 19.)

Phonetics. Review of all the phonetics acquired thus far. (See Phonetic Devices, Manual, pp. 46-49.)

SUMMARY — RECAPITULATION. STEPS 88 to 90

Phonetics. Rhymes : A Fay and an Elf. (Manual, p. 29.)
Slippety, Slip.
The Fox.

Families: elf oak ice
ate use up

Key Words : *elf oak ice*
ate use up

Blending

<i>elf</i>	<i>ate</i>			<i>ice</i>	<i>use</i>
self	fate	rate	slate	mice	fuse
shelf	late	Kate	grate	nice	
<i>oak</i>	mate	plate	state	slice	<i>up</i>
soak	hate	gate	skate	spice	sup
croak		date	crate	price	cup

Review Phonetic Summary, Steps 83 to 87.

Blackboard Review

<i>find</i>	<i>eat</i>	<i>new</i>	<i>slip</i>	<i>it</i>	<i>shop</i>
mind	seat	mew	sip	fit	hop
rind	meat	hew	nip	lit	sop
hind	neat	pew	lip	sit	mop
wind	heat	few	dip	hit	lop
grind	peat	Jew	pip	pit	fop
blind	bleat	stew	rip	mit	top
bind	beat	dew	hip	wit	flop
kind			tip	flit	slop
	<i>song</i>	<i>bell</i>	ship	slit	stop
<i>and</i>	long	tell	grip	bit	prop
hand	tong	sell	skip	quit	crop
sand	prong	fell		grit	
land		shell			

PHONETIC TABLE. STEPS 88 to 90

Application of Vowels

Have the words read across the page for the sounds of the different vowels, and down the page for emphasis on a single vowel. Call the child's attention to the fact that in many words with two vowels, such as *ate*, *eat*, *ice*, *oak*, and *use*, the second vowel is not sounded but makes the first vowel tell its name. The table gives a review of all the initial phonograms.

răb ă	rěb ě	rib ĭ	rōb ō	rŭb ŭ
at	elf	in	ox	up
ran	men	sit	top	hunt
ham	den	nip	box	cup
nap	lent	jig	hop	lump
fan	well	skin	stop	frump
cap	sent	king	shop	plump
hand	fell	fling	fox	brunt
plan	tell	bring	flop	dump
flat	vent	slip	mop	slump
grand	shell	shin	prop	grunt
black	spent	grin	pop	blunt
band	quell	skip	slop	jump
slack	spell	sting	crop	stump
fă ā	fě ē	fĭ ī	fō ō	fŭ ū
ate	eat	ice	oak	use
plate	beat	nice	oat	fuse
cane	meal	dike	dome	tune
bake	here	time	toe	hue

STEP 88

Language. The children may open their *books* to the blocked cover pages containing the pictures of their Mother Goose friends. They may select a picture, and give a sentence about it.

Reading. 1. A drill to review all the word groups and sight words taught during the eighty-seven Steps. (See Word Group and Sight Word Devices, (21), p. 44.)

2. Let the children select the story to be read.

Phonetics. New Families : *elf, oak, ate, use, ice, up.*

(See Steps 88 to 90 ; Phonetic Type Lesson — Families, p. 55.)

STEP 89

Language. Have several stories retold. Let each child make his own selection.

Reading. 1. A drill to review all the words taught during the eighty-seven Steps. (See Word Group and Sight Word Devices, (18).)

2. Choose one child to read to the class, while the rest listen to the story with their books closed. Have other children reproduce the story.

Phonetics. Application of the vowels. (See Steps 88 to 90.)

STEP 90

Language. The children may give all the rhymes taught during the eighty-seven Steps. Let each child choose a rhyme.

Reading. 1. A drill to review all the words taught during the eighty-seven Steps. (See Devices, (19).)

2. Let the children choose the story to be read. (Independent Reading.)

Phonetics. Let this exercise be a test of the children's phonetic power. Place on the blackboard words belonging to all the families and containing the initial phonograms thus far taught, but not the key words, and apply a drill found under Phonetic Devices. (See Phonetic Devices, 19, 20, or 10, pp. 49, 48.)

CHRONOLOGICAL PHONETIC SUMMARY

First Year — First Half

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>		<i>Initial Phonograms (Blend)</i>		<i>Families</i>	<i>End-ings</i>
1-10	Bo Peep and Her Sheep	find	tails	f	t		
		lost	put	l	p		
		sat	ran	s	r		
		men	none	m	n		
		home		h			
11-15	Humpty Dumpty's Fall	sat				at	
		men				en	
16-19	Jack Horner and the Pie	am				am	
		fall				all	
20-25	Mrs. Sugar Bowl's Party	ran	jump			an	ump
	Dish and Mrs. Sugar Bowl	old				old	
26-30	Mother Hubbard's Party	ding	plum			pl	ing
	The Cat and Miss Muffet	cow		c		ow	
31-35	Red Hen's Nest	Jack	saw			ack	aw
		good		g		ood	
36-39	Red Fox and the Nest	boy		b		oy	
		frightened				fr	
40-44	Red Hen and Brown Fox	pig	flew			fl	ig
		air	brown			br	air
		bright					ight

CHRONOLOGICAL PHONETIC SUMMARY — *Continued*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>		<i>Initial Phonograms (Blend)</i>		<i>Families</i>	<i>Endings</i>
45-47	Gray Duck and Brown Fox	find	dog	d		ind	
		eat	new			eat ew	
48-52	The Cat and the Goose	wall	slip	w	sl	ip	
		it				it	
53-57	The Greedy Lion	and	very	v		and	
		shop		sh		op	
58-62	The Little Tin Soldier	song				ong (=ong)	
		green	bell		gr	een ell	
63-67	Boy Blue and the Drum	blue	home		bl	ome	
		stack	corner		st		er
68-72	Bunny Bunting	hunt				unt	
		kitty	wrap	k		ap	
		skin			sk	in	
73-77	Why the Rabbit Laughed	went	jump	j		ent	
		spoon	shells	(=dzh)	sp		s (=z)
78-82	The Buckwheat Boy	fox	quite		qu	ox	
		you	eating	y	(=kw)		ing
		pretty			pr		
83-87	The Naughty Billy Goat	cry			cr	y (=ī)	
				<i>Vowels</i>			
				ā ē ī ō ū			
				ă ě ĭ ǒ ŭ			
88-90	Recapitulation	elf	use			elf	use
		ate	ice			ate	ice
		oak	up			oak	up

PHONETIC KEY

First Year — First Half

<i>Rhymes</i>	<i>Key Words</i>	<i>Initial Phonograms</i>
Little Bo Peep	{ find lost	f l
Little Miss Muffet	sat	s
Humpty Dumpty	men	m
Little Bo Peep	{ home tails	h t
Little Jack Horner	put	p
Hey, Diddle, Diddle	ran	r
Old Mother Hubbard	none	n
Hey, Diddle, Diddle	cow	c
Little Jack Horner	{ good boy	g b
Old Mother Hubbard	dog	d
Humpty Dumpty	wall	w
The Fox	very	v
Handy, Spandy	shop	sh
Fā, Fē, Fī, Fō, Fū	kitty	k
Jack Be Nimble	jump	j (= dzh)
Baa, Baa, Black Sheep	you	y (Blend)
Little Jack Horner	plum	pl
Little Miss Muffet	frightened	fr
Dickory, Dickory, Dare	{ flew brown	fl br
Slippety, Slip	slip	sl
Ding, Dong, Bell	green	gr
Little Boy Blue	{ blue stack	bl st
Bye, Baby Bunting	skin	sk
Hey, Diddle, Diddle	spoon	sp

Rhymes

Key Words

Initial Phonograms

(Blend)

Mistress Mary

{ pretty
quite

pr

qu (= kw)

Singsong

cry

cr

Families

Little Miss Muffet

sat

at

Humpty Dumpty

men

en

Little Jack Horner

am

am

Humpty Dumpty

fall

all

Hey, Diddle, Diddle

ran

an

Old Mother Hubbard

old

old

Jack Be Nimble

jump

ump

Ding, Dong, Bell

ding

ing

Hey, Diddle, Diddle

cow

ow

Little Jack Horner

{ Jack
good

ack

ood

See, Saw, Marjory Daw

saw

aw

Little Jack Horner

boy

oy

Dickory, Dickory, Dare

{ pig
air

ig

air

The Fox

bright

ight

Little Bo Peep

find

ind

Little Miss Muffet

eat

eat

See, Saw, Marjory Daw

new

ew

Slippety, Slip

slip

ip

The Fox

it

it

Handy, Spandy

{ and
shop

and

op

Singsong

song

ong (= ɔng)

Ding, Dong, Bell

{ bell
green

ell

een

Little Bo Peep

home

ome

<i>Rhymes</i>	<i>Key Words</i>	<i>Families</i>
Bye, Baby Bunting	{ hunt	<i>unt</i>
	{ skin	<i>in</i>
	{ wrap	<i>ap</i>
Simple Simon	went	<i>ent</i>
The Fox	fox	<i>ox</i>
Singsong	cry	<i>y</i> (= <i>ī</i>)
A Fay and an Elf	{ elf ate	<i>elf ate</i>
	{ oak use	<i>oak use</i>
Slippety, Slip	ice	<i>ice</i>
The Fox	up	<i>up</i>
		<i>Endings</i>
Little Jack Horner	corner	<i>er</i>
Mistress Mary	shells	<i>s</i> (= <i>z</i>)
Little Miss Muffet	eating	<i>ing</i>
		<i>Vowels</i>
Fā, Fē, Fī, Fō, Fū		ā, ē, ī, ō, ū
Răb, Rĕb, Rīb, Rōb, Rŭb		ă, ě, ĭ, ǒ, ŭ

WORD GROUPS

STEPS 1 TO 10

looked and looked
could not find them
Then she went
Leave them alone

STEPS 11 TO 15

was eating
give me some

STEPS 16 TO 19

Will you
I will not
ran after him

STEPS 20 TO 25

were there
Let us play
Cat and Mouse
They played
danced together

STEPS 26 TO 30

Puss in the Corner
Once there was
would not go

STEPS 31 TO 35

Good morning
There is something
By and by

STEPS 36 TO 39

walked and walked
On the way
What a fine dinner
Do not tell

STEPS 40 TO 44

So he went
Let me think
swayed to and fro

STEPS 45 TO 47

swam away
came back

STEPS 48 TO 52

Have you
down the road
You are
On and on

STEPS 53 TO 57

Indeed I will

I have eaten
looked all around

STEPS 58 TO 62

Where are you going
Come along

STEPS 63 TO 67

Once upon a time
Do not go
You would only

STEPS 68 TO 72

I must not
Then he heard

STEPS 73 TO 77

How do you do
Here is a rope
both very strong
Tug of War
Pull harder

STEPS 78 TO 82

lived all alone
down the street
swim across
half gone
another snap

STEPS 83 TO 87

began to cry
Why do you
has run away

SIGHT WORDS

First Year — First Half

STEPS 1 TO 10

Little Bo Peep
Little Jack Horner
Little Miss Muffet
Humpty Dumpty
Little
Please
sheep
help
corner
said
found

Dish
Cup
Saucer
Knife
Fork
party
ice cream
cake
candy
laughed
Maid
round
table
wash
face

STEPS 11 TO 15

Little Boy Blue
No
garden
spider
away
climbed
great

STEPS 26 TO 30

Old Mother Hubbard
It
good-by
bird
called

STEPS 16 TO 19

pie
thumb
pulled

STEPS 31 TO 35

Red Hen
Gray Duck
White Goose
Brown Owl
corn
nest

STEPS 20 TO 25

Mrs. Sugar Bowl
Little Spoon

cluck
quack
asked
talk
who
kitty

STEPS 36 TO 39

Mrs. Hen
Mrs. Duck
Mrs. Goose
Mr. Owl
Red Fox
himself
black

STEPS 40 TO 44

Brown Fox
bag
scissors
cut
hole
opened

STEPS 45 TO 47

caught
behind

STEPS 48 TO 52

Gray Cat
Little Duck

Big Pig
Black Bear
Brown Lion
one hundred
invited
supper
two
hungry
sewing
coat

STEPS 53 TO 57

Spry Mouse
gnawed

STEPS 58 TO 62

Tin Soldier
Gun
Sword
Bugle
King
Castle
to-day
thanked
each
medal

STEPS 63 TO 67

Toy Store
Drum
House

marched
hard
broke
head

STEPS 68 TO 72

Bunny Bunting
Mother Bunting
Bob White
Robin Redbreast
Bluebird
Black Snake
Chirp
rabbit
breakfast
clover
carrot
cherries
cabbage
cried
scratched
grass

STEPS 73 TO 77

White Rabbit
Mr. Whale
Mr. Elephant
rope
water
three

stretched
bottom
sea
backwards
bushes

STEPS 78 TO 82

Buckwheat Boy
Old Woman
Old Man
Cow
Horse
Wolf
shouted
can't
chased
Nobody
river
shoulder
care

STEPS 83 TO 87

Billy Goat
Boy
Gray Squirrel
Bumblebee
sting
rushed
reached

TEACHING VOCABULARY

Words which the pupils at the end of the first half year should be able to recognize at sight. The other words found in the stories can be read in their connection with the context.

<i>A</i>	back	cream
and	behind	cake
alone	Big	candy
away	big	Corner
after	Black	called
am	Bear	cow
asked	Bugle	corn
a	bell	cluck
air	broke	cut
are	blue	came
all	Bunny Bunting	caught
around	Bob White	coat
along	Bluebird	Come
across	breakfast	Castle
another	both	clover
ate	bottom	carrot
<i>B</i>	backwards	cherries
Bo Peep	bushes	cabbage
Boy	Buckwheat	Chirp
Blue	began	cried
bird	Billy	Cow
By	Bumblebee	can't
by	<i>C</i>	chased
Brown	could	care
black	corner	cry
boy	climbed	<i>D</i>
bag	Cat	danced
bright	cat	Dish
brown	Cup	ding

Duck
dinner
Do
dog
down
Drum
do

E

eating
eaten
each
Elephant
elf

F

find
found
fall
Fork
face
fine
Fox
frightened
fro
flew
fox

G

give
garden
great
go
good-by
Good
Gray

Goose
good
gnawed
going
Gun
green
grass
gone
Goat

H

Humpty Dumpty
help
home
him
Hen
himself
he
hole
Have
hundred
hungry
have
House
hard
head
home
heard
hunting
How
Here
harder
half
Horse
has

I

I
in
It
is
invited
it
Indeed
ice

J

Jack Horner
jump

K

Knife
kitty
King

L

looked
Leave
Little
little
lost
Let
laughed
Lion
lived

M

Miss Muffet
men
me
Mouse

Mrs.
Maid
Mother Hubbard
morning
Mr.
medal
marched
must
Mother Bunting
Man

N

not
none
No
nest
new
Nobody

O

old
Once
Old
Owl
On
opened
on
one
only
of
oak

P

Please
put

pie
pulled
play
played
party
Puss
plum
pig
Pig
Pull
pull
pretty

Q

quack
quite

R

ran
round
Red
road
Robin Redbreast
rabbit
rope
Rabbit
river
run
rushed
reached

S

she
sheep
said

sat
some
spider
Sugar Bowl
Spoon
Saucer
something
saw
So
so
swayed
scissors
swam
supper
sewing
slip
Spry
shop
Soldier
Sword
song
Store
stack
Snake
scratched
skin
strong
stretched
sea
spoon
shells
street
swim
snap
shouted

shoulder
Squirrel
sting

T

them
Then
tails
thumb
there
They
they
together
table
the
There
talk
tell
think
to
two

Tin
to-day
thanked
time
Toy
Tug
three

U

us
upon
used
up

V

very

W

went
was
Will
will
were

wash
would
White
white
who
walked
way
What
wall
Where
wrap
War
Whale
water
Woman
Wolf
Why

Y

you
You

FIRST YEAR — SECOND HALF

Aims. (1) *To continue to provide interesting content.*

(2) *To make use of the phonetic power acquired and increase the same.*

The teacher should familiarize herself with the plan of work for the preceding book, and also read pages 5 to 22 of the Manual, in order to understand the new work.

The teaching of the memory selection precedes the development of each story. Since dramatization produces clear and vivid images and arouses keen interest, it should be continued as with the preceding book. The dramatization may precede the reading of the story, or it may follow. If the latter method of procedure is used, it would be well to have a second reading of the story follow the dramatization, to secure increased vitality and vividness of expression. (See p. 19, *Reading the Story from the Book.*)

The Summary for each story gives the Thought-groups, also the words under the headings (1) Word Groups, (2) Sight Words, (3) Phonetics. These lists include every word in the story, excepting words that occur in the stories for the first half year. These familiar words are called *old friends*. The thought-groups of the story may be determined by the aid of pictures and conversation. Word groups and sight words may be developed through the same aids. (See *Explanation of Terms*, p. 21, for Thought-groups, Word Groups, Sight Words, Key Words.)

The drills which have prevailed in the first book should be continued, and they should be separate from the reading. (See *Devices*, pp. 36-50.)

Phonetics. Under Phonetics in each Summary are given Key Words, Test Words, Families, Initial Phonograms, Beginnings, Endings, Blending. The *key words* are found in the story, and they should be taught first as sight words. From the key words are selected families, initial phonograms, beginnings, and endings. These are used for blending, to acquire phonetic power, and to build a vocabulary. *Test words* are new words in the story containing familiar phonetic elements. The children are to pronounce these for themselves, thus using the phonetic power acquired. The words should be written upon the blackboard. To aid in blending always begin at the left when building a word. Take, for example, the word *wood*. Write the initial phonogram, *w*, then add the family *ood*. There should be no separation of the parts of the word, and no separation of the sounds when blending.

(*Silent Blend.*) Under *blending*, the first word in each column (italicized) is the key word. These lists should be built up on the blackboard. The words consist of the new phonogram or family selected from the key word, and a phonogram or family previously acquired. There should be a *silent blend*, that is, the word is first *mentally pronounced*, by aid of inner speech, and then *orally* pronounced. The word is a fusion of a series of continuous sounds, not separately uttered sounds. (See Phonetic Type Lesson — Initial Phonograms, p. 52, and Phonetic Type Lesson — Families, p. 55.)

Supplementary Readers. The basic Story Hour Readers should be used only during the directed reading, to promote interest in the reading lessons. Directed supplementary reading in the classroom should not take place, other than supplementary stories treated individually in the Manual, until the book for First Year — First Half has been completed. By this time the child will have begun to estab-

lish right habits and to acquire ability in reading. Too early an introduction of supplementary reading defeats its own purpose and descends to mere word calling instead of thought giving. Drills should be subordinated in the treatment of supplementary reading. The value of supplementary reading is to furnish concrete application of the material power already acquired, and to supply a variety of context. Suitable books should be selected, then, for reading, as supplementary to the basic Story Hour Readers. The children will be able to read a number of additional books.

Library. The teacher may have a number of books which are used as a circulating library. The children may take these books home, and may be permitted to read them also in the classroom. Children should be encouraged to use the Public Library.

Rhymes and Poems. The following rhymes and poems are used in the reader for First Year — Second Half :

Cock Crows in the Morn.	This Little Pig.
There was a Piper.	Sing a Song of Sixpence.
The Queen of Hearts.	John Brown Had a Little Indian.
Three Little Kittens.	I Saw a Ship A-Sailing.
There Was an Old Woman.	The Alphabet.
Over in the Meadow.	

Stories. The following are the titles of the stories used :

Piggy Wig's House.	Trading Babies.
Billy Goat and the Wolf.	The Three Pigs.
Tommy Tart.	The Snowbirds.
Frisky, Skippy, and Trixy.	Forest Rover.
The Old Woman and Her Pig.	The Clever Jackal.
The Race.	Mother Goose's May Party.

SUMMARY. STEPS 1 to 5

Basic Story. PIGGY WIG'S HOUSE.

Rhyme. Cock Crows in the Morn.

Thought-groups. 1. P. 7 (five lines).

2. P. 7 (begin with line 6), 8, 9 (three lines).
3. P. 9 (begin with line 4), 10, 11 (two lines).
4. P. 11 (begin with line 3), 12 (ten lines).
5. P. 12 (begin with line 11).

1. WORD GROUPS

this bright morning with me
May I go Very soon
my sharp teeth every morning
for your house when it was time

2. SIGHT WORDS

Piggy Wig build want
Peter Rabbit forest carry
White Cock gnaw crow
Cock-a-doodle-doo mud

3. PHONETICS

Key Words:

trees bill nailed
hear clock

Test Words:

pen wood plaster boards
like flat wake rise

Families

tree — *ee* bill — *ill*
hear — *ear* clock — *ock*

Initial Phonograms (Blend)

tree — *tr* nailed — *ed* (= d)
clock — *cl*

Ending

Blending

<i>tree</i>	<i>hear</i>	<i>bill</i>	<i>clock</i>	<i>tree</i>	<i>clock</i>	<i>nailed</i>
<i>bee</i>	<i>ear</i>	<i>fill</i>	<i>sock</i>	<i>track</i>	<i>clack</i>	<i>stewed</i>
<i>fee</i>	<i>dear</i>	<i>will</i>	<i>dock</i>	<i>trap</i>	<i>clan</i>	<i>shelled</i>
<i>see</i>	<i>fear</i>	<i>kill</i>	<i>lock</i>	<i>treat</i>	<i>clap</i>	<i>spelled</i>
<i>free</i>	<i>near</i>	<i>hill</i>	<i>mock</i>	<i>trip</i>	<i>claw</i>	<i>walled</i>
<i>flee</i>	<i>rear</i>	<i>till</i>	<i>rock</i>	<i>trice</i>	<i>cleat</i>	<i>filled</i>

SUGGESTED CORRELATION. STEPS 1 to 5

Basic Story. PIGGY WIG'S HOUSE.

1. **Conversation.** See pictures in Reader, First Year — Second Half, p. 4; also pp. 6-11.
2. **Music.** Good Morning Song (First Year Music, Dann).
Piggy Wig and Piggy Wee (Finger Plays, Poulsson).
3. **Memory Selection.** Cock Crows in the Morn. (Reader, First Year — Second Half, p. 5.)
4. **Picture Study.** Pig, rabbit, duck, rooster.
5. **Nature Study.** Pig, rabbit, duck, rooster.
6. **Story-telling.** Piggy Wig's House. (See Reader, First Year — Second Half, pp. 7-12.)
7. **Dramatization.** Piggy Wig's House.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 1 to 5.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* Piggy Wig's House.
12. **Visualization and Penmanship:** *tree.* (Write family from memory.) (See Phonetic Summary, Steps 1 to 5.)
13. **Game.** Animal Blind Man's Buff (Games, Bancroft).
14. **Occupations.** Trace, cut, draw, color, or mount: Pig, rabbit, hammer.
Illustrate the story.

DRAMATIZATION

Story. PIGGY WIG'S HOUSE.

CHARACTERS.

- (1) Piggy Wig.
- (2) Peter Rabbit.
- (3) Gray Duck.
- (4) White Cock.

SCENE.

Piggy Wig is in his pen. Standing in the room are Peter Rabbit, Gray Duck, and White Cock.

Piggy Wig leaves his pen and starts to walk around the room.

DIALOGUE.

Note. One pupil should recite the descriptive parts.

(*Pupil.*) Piggy Wig lived in a pen. He did not like his pen.

(*Piggy Wig.*) "I will build a house."

(*Pupil.*) So he went to the forest for some wood. On the way he met Peter Rabbit.

(*Peter Rabbit.*) "How do you do, Piggy Wig! Where are you going this bright morning?"

(*Piggy Wig.*) "I do not like my pen. I am going to build a house."

(*Peter Rabbit.*) "May I go along and help you?"

(*Piggy Wig.*) "What can you do?"

(*Peter Rabbit.*) “Do you see my sharp teeth? I can gnaw the trees and get the wood for your house.”

(*Piggy Wig.*) “Then you are the very one I want. Come along with me.”

(*Pupil.*) They walked along till they met Gray Duck.

(*Gray Duck.*) “Quack, quack! How do you do, Piggy Wig! Where are you going this bright morning?”

(*Piggy Wig.*) “I do not like my pen. I am going to build a house.”

(*Gray Duck.*) “May I go along and help you?”

(*Piggy Wig.*) “What can you do?”

(*Gray Duck.*) “Do you see my nice flat bill? I can carry mud in it and help to plaster your house.”

(*Piggy Wig.*) “Come along with me. You are the very one I want.”

(*Pupil.*) Very soon they met White Cock.

(*White Cock.*) “Cock-a-doodle-doo! How do you do, Piggy Wig! Where are you going this bright morning?”

(*Piggy Wig.*) “I do not like my pen. I am going to build a house.”

(*White Cock.*) “May I go along?”

(*Piggy Wig.*) “What can you do?”

(*White Cock.*) “I can crow in the morning and wake you. I will be your clock. Hear me crow. Cock-a-doodle-doo!”

(*Piggy Wig.*) “Very well, come along with me.”

(*Class in Unison.*) Soon they came to the forest.

Peter Rabbit gnawed the wood.

Piggy Wig nailed the boards.

Gray Duck plastered the house.

And White Cock crowed every morning, when it was time to rise.

Note. Have each animal act the part as the class speaks in unison.

STEP 1

Story. PIGGY WIG'S HOUSE.

Note. The steps indicate the order in which the work is to be taken up, rather than the time, because classes vary in ability.

Language. 1. Picture study and conversation: Introduction of the characters and animals of the book. (See frontispiece, p. 4, Reader, First Year — Second Half.)

2. Rhyme. Cock Crows in the Morn. (See picture, p. 5.) Teach the rhyme.

3. Picture study of illustrations for the story, Piggy Wig's House. Call the attention of the children to as many of the *sight words* and *key words* as possible, in the conversation about the pictures.

When any of the words mentioned in the Summary for the story occur, incidentally place these words on the blackboard or indicate the card on which each may be found. Do not let the word drill predominate in the lesson, but rather the thought getting from the pictures.

Reading. Through the coöperation of the teacher and the pupils build, orally, the story, Piggy Wig's House. This will afford an opportunity to develop and associate the *word groups* found in the Summary.

Phonetics. Recall the *key words* from the story, and indicate the elements in these words that are to be used for study.

Note. For those teachers who have not taught the Story Method, see p. 55, Phonetic Type Lesson, for the manner of approach in phonetic work.

STEP 2

Story. PIGGY WIG'S HOUSE.

Language. 1. Oral reproduction of the rhyme, Cock Crows in the Morn.

2. Picture study and conversation: Thought-groups in Piggy Wig's House.

Reading. *Books:* The children may open their books to the story, Piggy Wig's House, and find as many of their *old friends* as they can. For those children who have read the Story Hour Reader for First Year — First Half, the following words will be *old friends*: lived, in, a, He, did, not, his, said, I, will, house, So he went, to, the, some, On the way, met, How do you do, Where are you going, my, am, along, and, help, asked, What, can, see, get, Then, very, one, Come, me, They, walked, till, Gray Duck, Quack, nice, it, well, came.

The teacher may recall the sentences in which the word groups for the story occur, and associate the visual image of each word group with the same on card and on blackboard.

Phonetics. The following *test words* found in the story may be obtained phonetically by the children, from the power they should have acquired by this time through the Story Method: pen, like, wood, flat, plaster, wake, boards, rise.

Note. Read p. 166. *Pen* consists of the phonogram *p* and the family *en*; *boards*, of the phonograms *b*, *oa* as in *oak*, *r*, *d*, and the ending *s* (= *z*). In presenting the words *like*, *wake*, *rise*, remind the children that in many words with only two vowels, such as *ate* and *ice*, the second vowel is not sounded but makes the first vowel tell its name (Manual, p. 150). A test word that proves too difficult can be taught as a sight word.

STEP 3

Story. PIGGY WIG'S HOUSE.

Language. Oral reproduction of the story, Piggy Wig's House, dividing the story into *thought-groups*, as the pictures suggest. (See pages for thought-groups, Summary.)

Reading. Analysis: Drill on the word groups and sight words for the story. (For Devices, see pp. 41-46, Manual.)

Phonetics. Build the lists as found in the Summary for the story. (See Phonetic Type Lesson, p. 55, Manual.)

STEP 4

Story. PIGGY WIG'S HOUSE.

Language. Drills for expression will be found necessary and helpful from time to time. Let these serve a double purpose when possible, by using the same sentences as those that contain the *word groups* and *sight words* for the story. The drill may be as follows: Have each child tell something that any one of the characters in the story said. Let different children repeat the same; encourage vividness of expression. Dialogue is an excellent aid in securing a *live* situation.

Reading. *Books:* Analysis. Drill on the word groups and sight words for the story, using the books. Let the children find the word group, or word, dictated by the teacher, in the sentence in the story, then tell the word group or word, and also the sentence in which it is found.

Phonetics. Drill on the lists found in the Summary for the story.

STEP 5

Story. PIGGY WIG'S HOUSE.

Language. 1. Recall the rhyme, Cock Crows in the Morn.

2. Dramatize the story, Piggy Wig's House.

Reading. *Books:* 1. Rapid review of the words which have been found difficult for the children to remember.

2. The story may be read first in *thought-groups*, by the children, and then as a whole by one child. (See Manual, p. 19, Reading from the Book.)

Phonetics. Apply the new phonetic elements acquired in the story to the context, and continue the drill on the lists found in the Summary for the story.

SUMMARY. STEPS 6 to 10

Story. BILLY GOAT AND THE WOLF.

Rhyme. There Was a Piper.

Thought-groups. 1. P. 14.

2. P. 15, 16 (three lines).

3. P. 16 (begin with line 4), 17 (three lines).

4. P. 17 (begin with line 4).

1. WORD GROUPS

anything to say for my dinner
before you do once more
I have heard

2. SIGHT WORDS

Billy Goat grew favor
Nanny Goat fierce coming
meadow know again

3. PHONETICS

Key Words: dark	hide	Test Words: butterfly	growl	music
	play that		woods	stood time
	life scampered		became	wish dogs

Note. The sound ô in *dogs, across, gone, lost*, and many other words is midway between the sounds ô in *lot* and ô in *lord*.

Families

dark — *ark* life — *ife*
play — *ay* hide — *ide*

Initial Phonograms

that — *th* (= th) (Blend)
scamper — *sc*

Blending

dark	play	say	plays	hide	that
bark	bay	way	playing	ride	than
hark	day	bray	player	side	then
lark	fay	fray	played	tide	thee
mark	gay	flay	life	wide	
park	hay	gray	fife	bride	scamper
spark	jay	pray	rife	pride	scold
shark	lay	slay	wife	slide	scow

SUGGESTED CORRELATION. STEPS 6 to 10

Story. BILLY GOAT AND THE WOLF.

1. **Conversation.** See pictures in Reader, First Year — Second Half, pp. 14 and 16.

2. **Music.** The Butterfly (Song Primer — Teachers' Edition, Bentley).

Come and Play (First Year Music, Hollis Dann).

3. **Memory Selection.** There Was a Piper.

4. **Picture Study.** Goat, wolf, butterfly.

5. **Nature Study.** Goat, wolf, butterfly.

6. **Story-telling.** Billy Goat and the Wolf.

7. **Dramatization.** Billy Goat and the Wolf.

8. **Analysis.** Thought-groups.

Sentences.

Word Groups.

Sight Words. } (See Summary, Steps 6 to 10.)

Phonetics. }

9. **Devices.** See Manual, pp. 36-50.

10. **Materials.** Perception Cards.

Blackboard.

Charts.

Pictures.

Books.

11. **Reading.** *Books:* Billy Goat and the Wolf.

12. **Visualization and Penmanship:** *hide.*

(Series from memory.) (See Summary, Phonetics, Steps 6-10.)

13. **Game.** Looby Loo (Bancroft).

14. **Occupations.** Trace, cut, draw, color, or mount: Goat, wolf.

Illustrate the story.

The writing of phonetic words in series may also be used for occupation work.

STEP 6

Story. BILLY GOAT AND THE WOLF.

Language. 1. Teach the rhyme, *There Was a Piper*. Let the children have their books open to the rhyme (p. 13). 2. Picture study of the illustrations for the story, *Billy Goat and the Wolf*.

Reading. The teacher and the children build, orally, the story, *Billy Goat and the Wolf*, the teacher directing and suggesting in as many ways as possible, to aid the children in getting *thought* from the printed page. Let the books be open at the story, always, during this phase of the work, so as to give the children as many opportunities as possible for association.

Phonetics. The following words may be found and reviewed in the story, as they occur in *Reader, First Year — First Half*, or in the previous story; they are *old friends*: was, eating, grass, in, the, His, mother, too, ran, after, He, chased, into, It, very, and, frightened, heard, Gr-r, There, big, hungry, Wolf, am, going, to, eat, you, said, Have, can, kill, me, But, may, ask, What, Will, dance, well, Yes, So, played, danced, By, stopped, playing, is, Please, only, could, all, your, came, see, who, had, run, away, As, down, road, saw, look, Oh, cried, Let, us, They, back, never.

Note. The sound of *a* in *grass*, *after*, *ask*, and *dance* (ä) is midway between the sounds ä in *at* and ä in *father*. The ä sound should be avoided in such words.

The following words listed under *test words* are new words in the story, which contain phonetic elements previously taught. The children should pronounce the words independently, thus making use of the phonetic power acquired: butterfly, woods, became, growl, stood, wish, music, time, dogs.

STEP 7

Story. BILLY GOAT AND THE WOLF.

Language. 1. Review the rhyme, *There Was a Piper*.
2. Oral reproduction of the story, with the teacher's help.

Reading. *Books:* Children open the books at the story, Billy Goat and the Wolf, and find all their *old friends*. This is to be followed by an initial drill on the word groups and sight words for this story, as found in Summary, Steps 6 to 10. (See pp. 41-46, for Devices.)

Phonetics. Teach the *key words* and build on the blackboard the lists found in Summary, Steps 6 to 10.

STEP 8

Story. BILLY GOAT AND THE WOLF.

Language. Reproduction and drill on the story, Billy Goat and the Wolf, in the following way: The children may have their books open while the teacher tells the story. She may read or tell the descriptive parts of the story, and have the children find and tell the conversation which ensues from time to time.

Reading. Analysis: Drill on word groups and sight words for this story. (See pp. 41-46, for Devices.)

Phonetics. Drill on the phonetic lists for the story, as found in the Summary.

STEP 9

Story. BILLY GOAT AND THE WOLF.

Language. 1. Oral reproduction of the rhyme, There Was a Piper. Review the rhyme, Cock Crows in the Morn.

2. Dramatization of the story, Billy Goat and the Wolf.

Reading. Drill on the word groups and sight words for the story. The children may find the word groups or sight words in the sentence in which each occurs. (See pp. 41-46, for Devices.)

Phonetics. Drill on the phonetic lists for this story. (See pp. 46-49, for Devices.)

STEP 10

Story. BILLY GOAT AND THE WOLF.

Language. Dramatization of the story, Billy Goat and the Wolf.

Reading. *Books:* Reading of the story, Billy Goat and the Wolf, from the books. (See p. 19, Reading from the Book.)

Phonetics. Application of the phonetic elements acquired in Steps 6 to 10.

Blackboard Review

Note. Since the success of blend work depends upon practice and review, the following device for review is suggested.

<i>tree</i>	<i>hear</i>	<i>bill</i>	<i>dark</i>	<i>may</i>	<i>life</i>
bee	dear	fill	bark	bray	fife
fee	fear	will	hark	fray	rife
see	near	kill	mark	flay	wife
free	rear	hill	park	gray	
flee	shear	pill	spark	pray	
be	tear	quill	shark	slay	<i>hide</i>
me	blear	frill		stay	ride
she	spear	grill	<i>play</i>	clay	side
we	year	still	bay	tray	tide
ye		skill	day		
he	<i>clock</i>	spill	fay	plays	<i>that</i>
	clack		gay	playing	than
<i>tree</i>	clan	<i>nailed</i>	hay	player	then
track	clap	toyed	jay	played	thee
trap	cleat	shelled	lay		
treat		spelled	say		<i>seamper</i>
trip		walled			scold
		grilled			scow
		stewed			seup

SUMMARY. STEPS 11 to 15

Story. TOMMY TART.

Rhyme. The Queen of Hearts.

- Thought-groups.** 1. P. 19. 6. P. 25, 26.
 2. P. 20 (six lines). 7. P. 27, 28 (twelve lines).
 3. P. 20 (begin line 7), 22 (two lines). 8. P. 28 (begin with line 13), 29 (two lines).
 4. P. 22 (begin with line 3), 23. 9. P. 29 (begin with line 3), 30.
 5. P. 24.

1. WORD GROUPS

Stop running	these tarts	Queen of Hearts	Frisky Lamb	afraid
Are you sure	too sweet	Knave of Hearts	Bruin Bear	thirsty
Why should I		Tommy Tart	oven	You'll while

2. SIGIIT WORDS

3. PHONETICS

Key Words:

make about cool
 smart rushed drink

Test Words:

making from Hello snap
 steal tall nearer must

<i>Families</i>	<i>Initial</i>	<i>Phonograms</i>	<i>Ending</i>
make — <i>ake</i>	rush — <i>ush</i>	(Blend)	rushed — <i>ed</i> (= t)
smart — <i>art</i>	cool — <i>ool</i>	drink — <i>dr</i>	
about — <i>out</i>	drink — <i>ink</i>	smart — <i>sm</i>	

Blending

<i>make</i>	<i>smart</i>	<i>about</i>	<i>rush</i>	<i>cool</i>	<i>smart</i>	<i>drink</i>
bake	cart	gout	gush	fool	small	draw
cake	dart	pout	hush	pool	smell	drip
lake	start	rout	mush	tool	smear	<i>rushed</i>
spake	part	shout	blush	stool		jumped
quake	tart	stout	brush	spool		stopped

SUGGESTED CORRELATION. STEPS 11 to 15

Story. TOMMY TART.

1. **Conversation.** See pictures in Reader, First Year — Second Half, pp. 18 to 30.

2. **Music.** The Candy Man (Hollis Dann).

Honk, Honk (Bentley).

3. **Memory Selection.** The Queen of Hearts.

4. **Picture Study.** Lamb, rabbit, bear, fox.

5. **Nature Study.** Lamb, rabbit, bear, fox.

6. **Story-telling.** Tommy Tart.

7. **Dramatization.** Tommy Tart.

8. **Analysis.** Thought-groups.

Sentences.

Word Groups. }

Sight Words. } (See Summary, Steps 11 to 15.)

Phonetics. }

9. **Devices.** See Manual, pp. 36-50.

10. **Materials.** Perception Cards.

Blackboard.

Charts.

Pictures.

Books.

11. **Reading.** *Books:* Tommy Tart.

12. **Visualization and Penmanship:** *make.* (Series from memory.) (See Summary, Phonetics, Steps 11 to 15.)

13. **Game.** The Squirrel Loves a Pleasant Chase (First Year Music, Hollis Dann).

14. **Occupations.** Trace, cut, draw, color, or mount: Hearts, basket, rabbit, fox, bear.

Illustrate the story.

Note. The writing of phonetic words in series may also be used for occupation work.

STEP 11

Story. TOMMY TART.

Language. 1. Teach the rhyme, The Queen of Hearts. (See p. 18, Reader, First Year — Second Half.)

2. Picture study of the illustrations for the story, Tommy Tart. Select *thought-groups*.

Keep in mind, throughout the lesson, the *plot* of the story.

Reading. The children may find their *old friends* in the story; these include the following list: One, day, was, some, she, them, said, herself, will, nice, little, boy, out, of, made, and, put, into, saw, open, door, jumped, across, floor, wish, called, But, down, the, road, after, laughed, shouted, If, catch, could, till, met, have, away, give, Indeed, cried, asked, Nobody, ever, grass, stopped, went, back, talk, Come, rest, Thank, teeth, gone.

Phonetics. *Test Words:* New words from the story that the children may recognize phonetically: making, steal, from, tall, Hello, nearer, snap, must.

STEP 12

Story. TOMMY TART.

Language. 1. Review the rhyme, The Queen of Hearts.

2. Tell the story, Tommy Tart. The children may have their books open during the telling of the story, so that they may indicate the *thought-groups* as the story progresses.

Reading. A coöperative telling of the story by teacher and pupils, the teacher either writing the word groups and sight words on the blackboard, or indicating the perception cards which contain the word groups and sight words for the story.

Phonetics. Develop the *key words* as sight words. (See Summary, Steps 11 to 15. See also pp. 46-49, for Devices.)

STEP 13

Story. TOMMY TART.

Language. Oral reproduction of the story, Tommy Tart, by the children, with the aid of the illustrations.

Reading. Drill on the word groups and sight words for the story. (See pp. 41-46, for Devices.)

Phonetics. Building on the blackboard the lists found in the Summary, Steps 11 to 15.

STEP 14

Story. TOMMY TART.

Language. 1. Review the rhyme, The Queen of Hearts.

2. Dramatization of the story, Tommy Tart.

Reading. Drill on the word groups and sight words for the story. The children may find the word groups and sight words in the sentences in the story and tell the sentences in which these occur. (See pp. 41-46, for Devices.)

Phonetics. Drill on the lists built in Step 13.

STEP 15

Story. TOMMY TART.

Language. 1. Dramatization of the story, Tommy Tart.

Reading. *Books:* 1. A brief rapid drill on the words found in the Summary for the story, using perception cards.

2. Read the story, Tommy Tart. (See p. 19, Reading from the Book.)

Phonetics. Drill on the lists found in the Summary for the story, and application of the new phonetic elements developed during Steps 11 to 15, to the story, Tommy Tart.

SUMMARY. STEPS 16 to 20

Story. FRISKY, SKIPPY, AND TRIXY.

Rhyme. Three Little Kittens.

- Thought-groups.**
- | | |
|---|-------------------------------|
| 1. P. 35. | 6. P. 39 (begin with line 7). |
| 2. P. 36, 37 (four lines). | 7. P. 40 (eight lines). |
| 3. P. 37 (line 5 through line 10). | 8. P. 40 (begin with line 9). |
| 4. P. 37 (begin with line 11), 38 (five lines). | 9. P. 41. |
| 5. P. 38 (begin with line 6), 39 (six lines). | |

1. WORD GROUPS

Have you been	See here
We sadly fear	Our mittens
you shall have	
put on their mittens	
your own mittens	
took off their mittens	

2. SIGHT WORDS

Mother Black Cat	
Frisky	naughty
Skippy	to-day
Trixy	fence
kittens	pieces
Children	washed
	close

3. PHONETICS

Key Words:

barn	soon	what
yard	cut	sadly
while	soiled	

Test Words:

named	dear	hay	darling
bring	Tag	under	hung
cold	meet	leaves	rat

Families

barn— <i>arn</i>	while— <i>ile</i>	cut— <i>ut</i>	what— <i>wh</i> (= hw)
yard— <i>ard</i>	soon— <i>oon</i>	soil— <i>oil</i>	

Initial Phonogram

Ending

Note. Insist on *hw* pronunciation of *wh*.

Blending

<i>barn</i>	<i>yard</i>	<i>while</i>	<i>soon</i>	<i>cut</i>	<i>soil</i>	<i>what</i>	<i>sadly</i>
darn	bard	file	moon	but	boil	when	darkly
yarn	lard	mile	noon	nut	coil	whip	nearly
	hard	pile	croon	shut	foil	wheat	brightly

SUGGESTED CORRELATION. STEPS 16 to 20

Story. FRISKY, SKIPPY, AND TRIXY.

1. **Conversation.** See pictures in Reader, First Year — Second Half, pp. 31 to 41.
2. **Music.** Three Little Kittens (Hollis Dann).
Jack Frost (Bentley).
3. **Memory Selection.** Three Little Kittens.
4. **Picture Study.** Cat, kittens.
5. **Nature Study.** Cat.
6. **Story-telling.** Frisky, Skippy, and Trixy.
7. **Dramatization.** Frisky, Skippy, and Trixy.
8. **Analysis.** Thought-groups.
Sentences.
Word Groups. }
Sight Words. } (See Summary, Steps 16 to 20.)
Phonetics. }
9. **Devices.** See Manual, pp. 36-50.
10. **Materials.** Perception Cards.
Blackboard.
Charts.
Pictures.
Books.
11. **Reading.** *Books:* Frisky, Skippy, and Trixy.
12. **Visualization and Penmanship:** *soon.* (Series from memory.) (See Summary, Phonetics, Steps 16 to 20.)
13. **Games.** Tag.
Hop, Hop, Hop (Hollis Dann).
14. **Occupations.** Trace, cut, draw, color, or mount: Kittens, mittens, ball.
Illustrate the story.
Select a key word in the story, and write the phonetic series from memory.

STEP 16

Story. FRISKY, SKIPPY, AND TRIXY.

Language. The teacher reads or recites the rhyme, Three Little Kittens. The children may have their books open at the rhyme while she recites it. Conversation following the reading of the poem may aid in introducing many of the word groups and sight words found in the story to follow.

Reading. The children may find their *old friends* in the story, Frisky, Skippy, and Trixy ; these are included in the following list: Once upon a time, lived, in, with, her, three, little, One, was, And, day, said, I, am, going, to, the, house, If, are, good, away, will, some, pie, may, go, out, play, very, Yes, went, Let, us, be, came, home, from, big, Then, Why, where, lost, find, hunt, found, near, began, cry, Look, scampered.

Phonetics. New words in the story which may be found phonetically: named, bring, cold, dear, Tag, meet, hay, under, leaves, darling, hung, rat.

STEP 17

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. The teacher reads or recites the rhyme, Three Little Kittens, and the children may join in this, having their books open as it is given.

2. The teacher tells the story, Frisky, Skippy, and Trixy.

Reading. The teacher introduces the word groups and sight words, as found in the Summary for the story.

Phonetics. Develop *key words* in Summary, Steps 16 to 20.

STEP 18

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. Oral reproduction of the rhyme, Three Little Kittens ; also have the children give the rhyme in pantomime.

2. Oral reproduction of the story, Frisky, Skippy, and Trixy, by the children, each child giving a *thought-group*.

Reading. Drill on the word groups and sight words for the story. (See pp. 41-46, for Devices.)

Phonetics. Build the lists found in the Summary, Steps 16 to 20.

STEP 19

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. Dramatization of rhyme, Three Little Kittens.

2. Oral reproduction of the story, Frisky, Skippy, and Trixy.

Reading. Drill on the word groups and sight words for this story, as found in the Summary. (See pp. 41-46, for Devices.)

Phonetics. Drill on the lists found in the Summary, Steps 16 to 20. (See pp. 46-49, for Devices.)

STEP 20

Story. FRISKY, SKIPPY, AND TRIXY.

Language. 1. Three Little Kittens in pantomime.

2. Dramatization of the story, Frisky, Skippy, and Trixy.

Reading. 1. A brief rapid drill on the word groups and sight words for the story; find also the word groups and sight words in the sentences in the story, and have the children tell the sentences in which these occur.

2. Read the rhyme, Three Little Kittens, and the story, Frisky, Skippy, and Trixy, from the book. (See Manual, p. 19.)

Phonetics. Drill on the lists found in the Summary, Steps 16 to 20.

Have also a review of the phonetic elements already acquired, and their application to the story.

TYPE TREATMENT OF THE STORY

The Story Method has been thoroughly established during the First Year—First Half and in the four stories outlined for this book.

To aid the teachers who wish to be guided from day to day in the other stories of this book, a Type Treatment of stories is presented here, consisting of five Steps and including the subjects Language, Reading, and Phonetics.

The Type Treatment does not necessitate taking up the story exactly as given. The teacher will decide the *order* in which the lessons may be taken up from day to day. This is largely determined by the progress of the children, for classes differ in ability.

Suggested Correlation will not be given; the teacher will decide whether it is advisable to use correlation, and she will select her own material. In addition to the Summary, there will be given a list of *old friends*, and also a phonetic review.

Note. The *order* in which the subjects, Language, Reading, and Phonetics, shall be presented may be determined by the teacher. Drills should be separate exercises. Different periods of the daily program may be used for each subject, or the development of the lesson may require that the three subjects be combined.

STEP A

Language. 1. Teach the rhyme.

2. Picture study of the illustrations of the story.

3. Selection of thought-groups.

Reading. Children find *old friends* in the story in the book.

Phonetics. Children find new words that may be obtained phonetically. (See Test Words in each Summary.)

STEP B

Language. The teacher may tell the story when it is not familiar to the children; or she may obtain the story from the children

by aid of the illustrations and through skillful questioning, when the story is more or less familiar to them.

Reading. The teacher gives an initial development lesson of the word groups and sight words. (See Summary for the story.)

Phonetics. Teach the key words for the story as sight words.

STEP C

Language. Oral reproduction of the rhyme and the story.

Reading. Drill on the word groups and sight words found in the Summary for the story. (See pp. 41-46, for Devices.)

Phonetics. Build on blackboard lists found in Summary.

STEP D

Phonetics. Drill on the lists built in preceding steps. (See pp. 46-49, for Devices.)

Reading. 1. Drill on the word groups and sight words. Find these in the sentences in the story in the books, and tell the sentences in which each occurs. 2. Reading the story from the books. (See Manual, p. 19.)

Language. Children retell the story and dramatize the same. The story may sometimes be given in pantomime.

STEP E

Phonetics. 1. Drill on the phonetic lists found in the Summary for the story.

2. Rapid drill with perception cards.

3. Review the phonetic elements acquired, and apply the same to the material at hand.

Language. Dramatization of the story.

Reading. Reading the story from the books, to give pleasure to the listener.

SUMMARY. STEPS 21 to 25

Story. THE OLD WOMAN AND HER PIG.

Rhyme. There Was an Old Woman.

Thought-groups. 1. P. 43 (six lines).

2. Dialogue of Old Woman with Dog.
3. Dialogue with Stick.
4. Dialogue with Fire.
5. Dialogue with Water.
6. Dialogue with Ox.
7. Dialogue with Butcher.
8. Dialogue with Rope.
9. Dialogue with Rat.
10. From "Then, —"
to end of story.

1. WORD GROUPS

almost midnight
An hour ago
burn Stick
quench Fire

2. SIGHT WORDS

shoe	Butcher
dollar	hang
bought	cheese

3. PHONETICS

Key Words:

bite
gave
rope

Test Words:

gold	began
market	It's
moonlight	beat

Families

bite — *ite*
gave — *ave*
rope — *ope*

Vowels — Rule I

ate — *ā*
eat — *ē*
ice — *ī*
oak — *ō*
use — *ū*

Rule 1. In many words that have only two vowels, the first vowel is long and the second vowel is silent.

<i>Blending</i>				<i>(Long Vowels)</i>	
<i>bite</i>	<i>gave</i>	<i>crave</i>	<i>rope</i>	<i>gate</i>	<i>crate</i>
<i>kite</i>	<i>cave</i>	<i>grave</i>	<i>hope</i>	<i>meat</i>	<i>wheat</i>
<i>site</i>	<i>pave</i>	<i>slave</i>	<i>mope</i>	<i>nice</i>	<i>price</i>
<i>quite</i>	<i>rave</i>	<i>stave</i>	<i>slope</i>	<i>soak</i>	<i>eloak</i>
<i>spite</i>	<i>save</i>	<i>brave</i>	<i>scope</i>	<i>fuse</i>	<i>muse</i>
<i>smite</i>	<i>shave</i>				
<i>white</i>	<i>wave</i>				

STEPS 21 to 25

Story. THE OLD WOMAN AND HER PIG.

Old Friends: Old Woman, who, lived, found, She, went, Pig, Then, said, let, us, go, home, But, would, not, Dog, will, See, by, Time, met, drink, kill, some.

Phonetic Review. Blending.

Blackboard

<i>make</i>	<i>smart</i>	<i>about</i>	<i>rush</i>	<i>cool</i>	<i>rushed</i>
<i>bake</i>	<i>cart</i>	<i>gout</i>	<i>gush</i>	<i>fool</i>	<i>jumped</i>
<i>cake</i>	<i>dart</i>	<i>pout</i>	<i>hush</i>	<i>tool</i>	<i>stopped</i>
<i>lake</i>	<i>mart</i>	<i>rout</i>	<i>mush</i>	<i>stool</i>	<i>stooped</i>
<i>spake</i>	<i>part</i>	<i>shout</i>	<i>blush</i>		
<i>quake</i>	<i>tart</i>	<i>stout</i>	<i>crush</i>	<i>drink</i>	
<i>rake</i>		<i>spout</i>	<i>flush</i>	<i>draw</i>	
<i>sake</i>	<i>smart</i>	<i>scout</i>	<i>plush</i>	<i>drip</i>	
<i>shake</i>	<i>small</i>	<i>trout</i>	<i>slush</i>	<i>drill</i>	
<i>take</i>	<i>smell</i>			<i>drake</i>	
	<i>smear</i>				

SUMMARY. STEPS 26 to 30

Story. THE RACE.

- Thought-groups.**
1. P. 55 (five lines).
 2. P. 55 (begin with line 6), 56 (two lines).
 3. P. 56 (begin with line 3).
 4. P. 57.
 5. P. 58 (thirteen lines).
 6. P. 58 (begin with line 14), 59.

1. WORD GROUPS

run very fast
Perhaps he can
Why don't you
Let us try
crept slowly

2. SIGHT WORDS

Slow-but-Sure	friends
By-and-By	says
Reynard the Fox	fields
tortoise	Ready
hare wind	plodded
judge Ah	first

Note. The sound of *a* in *fast* is midway between the sounds of *a* in *at* and in *father*. Reynard is pronounced *rā'nárd*; tortoise is pronounced *tôr'tűs*.

3. PHONETICS

Key Words:

race asleep
swiftly rest
started

Test Words:

creeping set awoke
willing nap wins
talking mark

Families

race — *ace*
swift — *ift*
asleep — *eep*
rest — *est*

Beginning

asleep — *a* (= *ä*)

Ending

started — *ed*

Blending

<i>race</i>	<i>swift</i>	<i>asleep</i>	<i>rest</i>	<i>asleep</i>	<i>started</i>
face	gift	deep	best	awhile	hunted
lace	lift	keep	jest	abide	landed
mace	rift	peep	lest	ago	smarted
pace	sift	sheep	nest	abate	routed
brace	shift	weep	pest	along	wooded
grace	drift	creep	quest	alight	minded
place		steep	test		
space			vest		
trace			west		

STEPS 26 to 30

Story. THE RACE.

Old Friends : was, One, day, along, when, she, met, Good morning, my, said, Do, you, not, wish, that, could, can, think, beat, cried, Oh, shall, see, about, well, am, Here, comes, be, of, What, are, start, here, and, across, great, oak, tree, So, Get, on, your, go, off, they, went, like, looked, back, fine, clover, take, fell, took, long, stop, reached.

Phonetic Review. Blending.

Blackboard

<i>barn</i>	<i>while</i>	<i>soon</i>	<i>soil</i>	<i>what</i>	<i>sadly</i>
darn	file	moon	boil	when	darkly
yarn	pile	noon	coil	whip	nearly
	mile	croon	foil	wheat	brightly
<i>yard</i>	tile	spoon	broil	why	blindly
bard	stile	<i>cut</i>	spoil	while	boldly
lard	smile	nut			dearly
hard		but			keenly
card		shut			

SUMMARY. STEPS 31 to 35

Story. TRADING BABIES.

Poem. Over in the Meadow.

- Thought-groups.**
1. P. 64 (six lines).
 2. P. 64 (begin with line 7), 65.
 3. P. 66 (four lines).
 4. P. 66 (begin with line 5), 67 (seven lines).
 5. P. 67 (begin with line 8), 68 (seven lines).
 6. P. 68 (begin with line 8), 69.
 7. P. 70, 71 (seven lines).
 8. P. 71 (begin with line 8), 72.

1. WORD GROUPS

One fine day
her baby brother
in the meadow
There is nothing
Here lived
on the shore

2. SIGHT WORDS

Sophie	love
walk	four
anywhere	babies
burrow	soft
honeybee	

3. PHONETICS

Key Words:

toad	snug	sand	clever	muskrat	buzz
leap	far	sun	stream	dive	hum
trade	glad	wink	fishes	beehive	best
swim	golden	blink	reeds	five	

Test Words:

Families

toad — <i>oad</i>	swim — <i>im</i>
leap — <i>eap</i>	snug — <i>ug</i>
trade — <i>ade</i>	far — <i>ar</i>

Initial Phonograms

(*Blend*)
swim — *sw*
snug — *sn*
glad — *gl*

Ending

golden — *en* (= 'n)

Blending

<i>toad</i>	<i>trade</i>	<i>swim</i>	<i>snug</i>	<i>far</i>	<i>swim</i>	<i>glad</i>
load	fade	dim	bug	bar	swell	gland
road	made	him	dug	car	swing	glen
	shade	rim	hug	jar	sweep	glee
<i>leap</i>	wade	brim	jug	mar	swift	glade
heap	blade	grim	tug	tar		
reap	grade	prim	mug	star	<i>snug</i>	<i>golden</i>
	spade	slim	pug	spar	snip	darken
		trim	rug	scar	snake	blacken
		whim	lug		snap	frighten

Review Rule I, Steps 21 to 25.

STEPS 31 to 35

Story. TRADING BABIES.

1. **Old Friends:** took, out, walk, met, old, mother, one, said, What, will, give, dear, sweet, near, your, wish, with, where, blue, two, swam, away, big, tree, bluebird, three, sing, birds, flew, soon, saw, asked, began, cry, home, told, about, best, bright, pretty, eyes, hair.

2. **Phonetic Review.** Blending. Rule I.

Blackboard

<i>bite</i>	<i>gave</i>	brave	<i>rope</i>	<i>gate</i>	crate
kite	cave	crave	hope	meat	wheat
site	pave	grave	mope	nice	price
quite	rave	slave	slope	soak	cloak
spite	save	stave	scope	fuse	muse
smite	shave	lave			
white	wave				

SUMMARY. STEPS 36 to 40

Basic Story. THE THREE PIGS.

- Thought-groups.**
1. P. 74, 75 (nine lines).
 2. P. 75 (begin with line 10, through line 15).
 3. P. 75 (begin with line 16), 76 (ten lines).
 4. P. 76 (begin with line 11).
 5. P. 77, 78 (three lines).
 6. P. 78 (begin with line 4), 79 (five lines).
 7. P. 79 (begin with line 6).
 8. P. 80 (ten lines).
 9. P. 80 (begin with line 11), 81 (six lines).
 10. P. 81 (begin with line 7), 82.

1. WORD GROUPS

There was once
One of them
their fortune
Be ready
five o'clock
through the chimney

2. SIGHT WORDS

Big Pig	blow
Middle-sized Pig	built
Little Wee Pig	to-morrow
Mr. Wolf	angry
knocked	blew
	pail

3. PHONETICS

Key Words:

must	red
huff	hot
bricks	chin

Test Words:

seek	puffed	growled	killed
straw	apples	roof	supper
huffed	picked		

Families

must — <i>ust</i>	
huff — <i>uff</i>	red — <i>ed</i>
brick — <i>ick</i>	hot — <i>ot</i>

Initial Phonogram

chin — *ch*

Vowels — Rule II

at — <i>ă</i>	
egg — <i>ě</i>	in — <i>ĭ</i>
	ox — <i>ŏ</i>
	up — <i>ŭ</i>

Rule II. In many words that have only one vowel, not at the end of the word, the vowel is short.

Blending

<i>must</i>	<i>huff</i>	<i>brick</i>	<i>red</i>	<i>hot</i>	<i>chin</i>
<i>gust</i>	<i>buff</i>	<i>kick</i>	<i>bed</i>	<i>dot</i>	<i>chat</i>
<i>dust</i>	<i>cuff</i>	<i>quick</i>	<i>fed</i>	<i>cot</i>	<i>chap</i>
<i>just</i>	<i>muff</i>	<i>sick</i>	<i>led</i>	<i>not</i>	<i>chop</i>
<i>rust</i>	<i>puff</i>	<i>wick</i>	<i>shed</i>	<i>shot</i>	<i>chill</i>
<i>crust</i>	<i>ruff</i>	<i>crick</i>	<i>wed</i>	<i>blot</i>	<i>chest</i>
<i>trust</i>	<i>bluff</i>	<i>slick</i>	<i>bred</i>	<i>plot</i>	<i>chump</i>
	<i>fluff</i>	<i>stick</i>	<i>bled</i>	<i>slot</i>	<i>cheap</i>
	<i>gruff</i>	<i>click</i>	<i>fled</i>	<i>spot</i>	
	<i>stuff</i>	<i>pick</i>	<i>sled</i>	<i>trot</i>	

STEPS 36 to 40

Story. THE THREE PIGS.

1. **Old Friends:** Mother, who, three, little, named, away, Very, well, went, man, with, some, Please, give, build, house, door, Let, come, hair, ate, wood, soon, know, where, get, nice, ready, up, four, for, asked, laughed, them, made, climbed, down, water, fell, cut, hole, coat, jumped.

2. **Phonetic Review:** Blending.

Blackboard

grand	vent	skin	frock	slump
black	spent	fling	prop	blunt
flat	quell	grip	crop	sup
ran	men	wig	fox	hunt
sat	went	slip	stop	hump
wrap	bell	spin	lock	cup

SUMMARY. STEPS 41 to 45

Story. THE SNOWBIRDS.

Rhyme. Sing a Song of Sixpence.

- Thought-groups.**
1. P. 85 (eleven lines).
 2. P. 85 (begin with line 12), 87 (ten lines).
 3. P. 87 (begin with line 11), 88.
 4. P. 89 (nine lines).
 5. P. 89 (begin with line 10), 90 (eleven lines).
 6. P. 90 (begin with line 12), 91 (four lines).
 7. P. 91 (begin with line 5).

1. WORD GROUPS

four and twenty
would perch
upon his shoulders
At that moment

2. SIGHT WORDS

Jack Frost		
Sammy Scare Crow		
North Wind	warm	thought
Blackbirds	parlor	torn
Snowbirds	bread	rye
icicles	surprise	always
snow	chance	showed
breath	turned	changed

3. PHONETICS

Key Words:

coat	brothers
grains	straw
maid	pockets

Test Words:

visit	filled	counting
wore	clothes	dainty
trimmed	happened	nipped
badly	baked	nose

<i>Families</i>		<i>Initial Phonogram</i>	<i>Ending</i>
coat — oat	maid — aid	(Blend)	pocket — et
grain — ain	brother — other	straw — str	

<i>Blending</i>				<i>Vowels: Comparisons</i>	
				<i>Rules I and II</i>	
coat	grain	maid	straw	coat	cot
boat	brain	laid	strap	rain	ran
goat	plain	paid	strand	maid	mad
moat	slain	raid	string	meat	met
bloat	stain	braid	strip	road	rod
float	Spain		strong	hope	hop
	chain	brother	stray	hide	hid
pocket	drain	other	stride	cute	cut
cricket	train	another	strife	cane	can
wicket	swain	mother	strut		

STEPS 41 to 45

Story. THE SNOWBIRDS.

1. **Old Friends:** lived, field, near, King's castle, with, His, hair, looked, white, made, hat, were, very, old, liked, They, would, shoulders, sing, When, came, flew, away, Where, have, gone, asked, frightened, cold, How, long, stay, there, know, garden, hanging, Perhaps, called, pie, opened, began, indeed, laughed, honey, told, before, angry.

2. Phonetic Review. Blending.

Blackboard

fat	met	pin	mop	cub
fate	meat	pine	mope	cube
cap	bet	din	rot	tub
cape	beat	dine	rote	tube

SUMMARY. STEPS 46 to 50

Basic Story. FOREST ROVER.

Rhyme. John Brown Had a Little Indian.

- Thought-groups. 1. P. 93, 94 (seven lines).
 2. P. 94 (begin with line 8), 95.
 3. P. 96 (sixteen lines).
 4. P. 96 (begin with line 17), 97.
 5. P. 98, 99 (two lines).
 6. P. 99 (begin with line 3).
 7. P. 100 (fifteen lines).
 8. P. 100 (begin with line 16), 101.

1. WORD GROUPS

belt of beads
 bows and arrows

2. SIGHT WORDS

Forest Rover	trousers
Fleet-of-Foot	because
Indian	second
wigwam	third
father	wear
birthday	presents
beautiful	cave
moccasins	

3. PHONETICS

Key Words:

fine threw
 run unhappy
 feeling finest
 sad

Test Words:

deerskin saying fourth taken
 much legs middle those
 started slippers bracelet

Families

Initial Phonogram

Ending

fine — <i>ine</i>	feel — <i>cel</i>	(<i>Blend</i>)	<i>Beginning</i>	finest — <i>est</i>
run — <i>un</i>	sad — <i>ad</i>	threw — <i>thr</i>	unhappy — <i>un</i>	

Blending

<i>fine</i>	<i>run</i>	<i>feel</i>	<i>sad</i>	<i>threw</i>	<i>unhappy</i>
dine	bun	heel	bad	thrice	unkind
line	fun	keel	had	three	unbent
mine	gun	peel	lad	thrill	unjust
nine	nun	reel	fad		
shine	pun	steel	mad		
vine	sun	wheel	pad	<i>fine</i>	<i>finer</i>
spine	shun		shad	<i>kind</i>	<i>kinder</i>
whine	stun		brad	<i>bright</i>	<i>brighter</i>
brine	spun		elad	<i>swift</i>	<i>swifter</i>

Comparisons

finest
kindest
brightest
swiftest

STEPS 46 to 50

Story. FOREST ROVER.

1. **Old Friends:** time, there, little, boy, name, lived, mother, gave, coat, pair, made, put, clothes, walk, forest, Bear, very, frightened, after, growled, going, eat, please, give, to-day, walked, lost, stood, behind, along, heard, fierce, looked, use, Keep, danced, around, rock, moment, some, hunt, again, back.

2. **Phonetic Review.** Blending.

Blackboard

<i>race</i>	<i>swift</i>	<i>asleep</i>	<i>rest</i>	<i>asleep</i>	<i>started</i>
face	gift	deep	best	awhile	hunted
lace	lift	keep	jest	abide	landed
mace	rift	peep	lest	ago	smarted
pace	sift	sheep	pest	abate	routed
brace	shift	weep	quest	along	wooded
grace	drift	creep	test	alight	minded
place		steep	vest		
space			west		

SUMMARY. STEPS 51 to 55

Basic Story. THE CLEVER JACKAL.

Rhyme. I Saw a Ship A-Sailing.

- Thought-groups. 1. P. 104, 105 (two lines).
2. P. 105 (begin with line 3).
3. P. 106 (ten lines).
4. P. 106 (begin with line 11), 107 (six lines).
5. P. 107 (begin with line 7).
6. P. 108, 109 (two lines).
7. P. 109 (begin with line 3).
8. P. 110, 111 (five lines).
9. P. 111 (begin with line 6), 112.

1. WORD GROUPS

What shall I do
which go puff
you always speak
against the door

Jackal	above	leather
Mr. Alligator	hiding	bubbles
minute	softly	mouth
mistake	gathered	
often		

2. SIGHT WORDS

3. PHONETICS

Key Words:

crab	let	began
thank	did	sail
lashed	look	

Test Words:

paw	pretend	broken
foolish	crawled	piled
weeks	ground	smoked
easy	inside	next

Families

crab — <i>ab</i>	let — <i>et</i>
thank — <i>ank</i>	did — <i>id</i>
lash — <i>ash</i>	look — <i>ook</i>
	sail — <i>ail</i>

Initial Phonogram

thank — *th*

Beginning

began — *be*

Blending

<i>crab</i>	<i>thank</i>	<i>lash</i>	<i>let</i>	<i>look</i>	<i>thank</i>	<i>began</i>
<i>cab</i>	<i>rank</i>	<i>cash</i>	<i>get</i>	<i>book</i>	<i>think</i>	<i>beside</i>
<i>Mab</i>	<i>blank</i>	<i>dash</i>	<i>jet</i>	<i>cook</i>	<i>thick</i>	<i>behind</i>
<i>nab</i>	<i>crank</i>	<i>rash</i>	<i>yet</i>	<i>hook</i>	<i>thump</i>	<i>begun</i>
<i>Rab</i>	<i>frank</i>	<i>sash</i>		<i>nook</i>	<i>thin</i>	<i>behold</i>
<i>grab</i>	<i>plank</i>	<i>crash</i>	<i>did</i>	<i>rook</i>		
<i>slab</i>	<i>clank</i>	<i>flash</i>	<i>hid</i>	<i>shook</i>		<i>sail</i>
<i>stab</i>	<i>drank</i>	<i>smash</i>	<i>lid</i>	<i>took</i>		<i>fail</i>
<i>drab</i>	<i>shank</i>	<i>trash</i>	<i>slid</i>	<i>brook</i>		<i>jail</i>
	<i>flank</i>	<i>clash</i>	<i>skid</i>	<i>crook</i>		<i>mail</i>
	<i>bank</i>		<i>bid</i>			<i>nail</i>
			<i>rid</i>			<i>pail</i>
			<i>mid</i>			<i>rail</i>

STEPS 51 to 55

Story. THE CLEVER JACKAL.

1. **Old Friends:** lived, near, river, day, Dear, me, hungry, must, find, dinner, went, water, catch, snap, thought, pull, kind, clever, those, reeds, hope, good, opened, fast, could, called, angry, again, around, began, himself, before, blow, where, great, door, always, Hello, wood, make, fire, still, burned, found, coat.

2. **Phonetic Review.** Blending.

Blackboard

<i>swim</i>	<i>snug</i>	<i>glad</i>	<i>threw</i>	<i>golden</i>	<i>unhappy</i>
<i>swell</i>	<i>snip</i>	<i>glen</i>	<i>thrice</i>	<i>darken</i>	<i>unkind</i>
<i>swing</i>	<i>snake</i>	<i>glee</i>	<i>three</i>	<i>blacken</i>	<i>unbent</i>
<i>sweep</i>	<i>snap</i>	<i>glade</i>	<i>thrill</i>	<i>frighten</i>	<i>unjust</i>

SUMMARY. STEPS 56 to 60

Basic Story. MOTHER GOOSE'S MAY PARTY.

- Thought-groups.**
1. P. 113.
 2. P. 114.
 3. P. 115.
 4. P. 116.
 5. P. 117 (nine lines).
 6. P. 117 (begin with line 10).
 7. P. 119.
 8. P. 120 (seven lines).
 9. P. 120 (begin with line 8, through line 15).
 10. P. 120 (begin with line 16), 121.

1. WORD GROUPS

Queen of the May
home again
through the air

2. SIGHT WORDS

Mother Goose	carried
Marjory Daw	ribbons
Tommy Tucker	sentinel
Polly	brought
Simple Simon	contrary
Mistress Mary	wanted
child	wander

3. PHONETICS

Key Words:

games	time
sang	invited
plum	kettle
	nimble

Test Words:

crown	tea	daddy
pole	pieman	tumbling
beside	roast	gander
singing	beef	mounting

Families

game — <i>ame</i>	plum — <i>um</i>
sang — <i>ang</i>	time — <i>ime</i>

Beginning

invite — *in*

Endings

kettle — <i>tle</i>
nimble — <i>ble</i>

Blending

<i>game</i>	<i>sang</i>	<i>plum</i>	<i>time</i>	<i>invite</i>	<i>kettle</i>
came	bang	gum	dime	inflate	bottle
dame	gang	hum	lime	invent	cattle
fame	hang	mum	chime	incline	whistle
name	pang	sum			
same	rang	glum	<i>Review Endings: ed, (d), (t); ing</i>		
shame	fang	slum	start	started	starting
lame	slang	thrum	land	landed	landing
blame	clang		nail	nailed	nailing
frame		<i>nimble</i>	play	played	playing
flame		tumble	jump	jumped	jumping
		grumble	thank	thanked	thanking

STEPS 56 to 60

Story. MOTHER GOOSE'S MAY PARTY.

1. **Old Friends:** Mother Goose, children, Party, Jack, wore, head, Little Jack Horner, marched, pink, blue, caps, house, built, Where, owl, door, stood, play, some, other, supper, gave, Please, thumb, pulled, Queen of Hearts, made, tarts, each, market, dance, around, quite, together, lamb, race, ride, Good-by, Would, caught, moon.

2. **Phonetic Test.** Blending.

Blackboard

plowman	banging	hearing	crooning
quacking	dosing	blackening	clearing
racking	elfin	bedding	clearly
backbone	glimmering	brighter	chopper
grindstone	awning	brighten	chipmunk
hanging	awake	frighten	scolding

ROTE SONGS

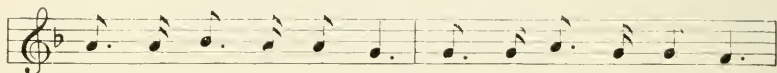
DANCE TO YOUR DADDY



“Dance to your dad - dy, My lit - tle bab - by;



Dance to your dad - dy, My lit - tle lamb.



You shall have a fish - y In a lit - tle dish - y;



You shall have a fish - y When the boat comes in.”

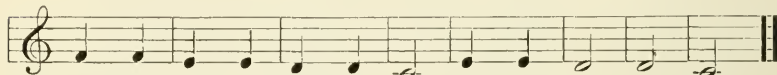
ALPHABET SONG



I can say my A B C's, a, b, c, d,



e, f, g, h, i, j, k, l, m, n, o,



p, q, r, s, t, u, v, w, x, y, z.

SUMMARY. STEPS 61 to 65

Rhyme. The Alphabet.

Sight Words and Letters :

Alice	apples	<i>A a</i>	Nellie	nuts	<i>N n</i>
Bessie	bed	<i>B b</i>	Olive	orange	<i>O o</i>
Charles	captain	<i>C c</i>	Paul	penny	<i>P p</i>
Dick	dunce	<i>D d</i>	Queenie	quail	<i>Q q</i>
Elmer	elephant	<i>E e</i>	Ralph	rail	<i>R r</i>
Frank	fig	<i>F f</i>	Stella	sugar	<i>S s</i>
George	goat	<i>G g</i>	Thomas	tarts	<i>T t</i>
Harry	hound	<i>H h</i>	Una	urn	<i>U u</i>
Ida	ice	<i>I i</i>	Vera	valley	<i>V v</i>
Jessie	jelly	<i>J j</i>	William	whale	<i>W w</i>
Kate	kite	<i>K k</i>	Xerxes	expected	<i>X x</i>
Laura	light	<i>L l</i>	Yetta	yew	<i>Y y</i>
Minnie	mill	<i>M m</i>	Zella	zebra	<i>Z z</i>

(1) Teach the alphabet in consecutive order.

(2) Associate the names of the letters with their symbols, both in print and in script.

(3) Teach the Alphabet Song. See p. 206.

The following series of words may be used for the recognition of the letters of the alphabet; also for the beginning of oral and written spelling.

man	nut	bed	fig	fly	eat
can	but	red	jig	my	neat
van	cut	fed	pig	by	meat
rice	bill	quail	hold	late	boat
price	kill	pail	box	use	zoo
slice	will	sail	fox	muse	moo

SUMMARY. RECAPITULATION. STEPS 66 to 70

Phonetics. 1. Review all the key words and families taught in the sixty-five Steps. Rapid drill with perception cards.

2. An exercise to test the child's phonetic power. Place on the blackboard words belonging to all the families and containing the initial phonograms, beginnings, and endings thus far taught, but not the key words. (See p. 209 for Words for Testing Phonetic Power.)

3. Review Rules I and II for Vowels. (See pp. 191 and 197.) Apply these rules to other selected words.

Language. 1. Review all the rhymes taught during the sixty-five Steps. Let each child choose a rhyme.

2. Have several of the rote songs reviewed. Let the children select the songs.

3. Review the alphabet and drill; also begin oral spelling, using the words given at the foot of page 207.

4. Have several stories given in pantomime. Let the children name each story after it has been acted in pantomime.

5. Have several stories retold. Let each child make his own selection.

Reading. 1. A drill to review all the word groups and sight words given in the sixty-five Steps. Rapid drill with perception cards.

2. A language exercise in which the children use the word groups or sight words in sentences selected from the stories.

3. Reread several stories. Let the children choose the stories. (Independent Reading.)

WORDS FOR TESTING PHONETIC POWER

Before the close of the first year, pupils will have gained considerable power in phoneticizing unfamiliar words. After the daily phonetic period it is well to place upon the blackboard a few words which the children have not seen, and have these pronounced. No attention should be paid to the meaning of the words, nor should the children be expected to recognize them a second time except by the building process. The pupils are delighted at their ability to build up words.

Build the word synthetically. To aid in blending always begin at the left. Take, for example, the word *mailing*. Write upon the blackboard the initial phonogram, *m*. Then add the family *ail*, making the word *mail*. (No separation of the phonograms.) Affix *ing* and the word *mailing* is complete. The children should blend the phonograms silently, then tell the complete word. They may also analyze the words, finding families, phonograms, beginnings, and endings.

mailing	enjoy	primer	clouding
blacker	enjoyment	cooler	smearing
cracker	remind	spinner	soiling
bringing	reminder	shutter	upper
lampoon	reminding	shelter	charter
woodland	pumping	printing	whipping
slinging	brakeman	skipper	blandly
shopman	greenback	ulster	splendidly
spelling	winter	spilling	milestone
taller	omit	canter	shutting

toyman	figment	drinking	laces
railing	stopper	staying	drifting
unstrung	winner	sprinting	sleeper
clanging	digging	astride	flounder
greener	matting	banker	switchman
pretended	blindly	thanksgiving	swooping
gladly	creeper	thrasher	clustering
velvet	bracelet	thrifty	clipper
undergo	bricklayer	unbending	scarlet
reaping	freshman	unbind	scarfskin
maiden	grapevine	undertake	smooth
gruffly	greenhouse	untwine	intent
dusting	slashing	unfold	translate
blotting	sharpen	understand	abate
chatting	shawl	behindhand	ablaze
chatterbox	shocking	belonging	apartment
cloudy	sparkling	benighted	around
shorter	quaker	bewitching	underbrush
fretting	quenching	ajar	underground
ticket	drowning	amazement	trumpeter
smothering	chapter	abounding	thrush
floating	clearstarch	amendment	thunderclap
swiftest	clinker	amount	trombone
decked	clownish	avoid	whippoorwill
ducked	glassware	spoiling	trimming
becloud	swaying	incline	tripping
speaking	sweeper	statehouse	crashing
speeding	scatter	starfish	spendthrift
meshes	scrapbook	quickstep	triweekly
rushing	script	cheapen	befalling
thinking	smokestack	checkmate	trawlnet
thanking	snappishly	cheering	truckman
missing	jamming	gloomily	nickname
highest	skylight	sweetmeat	Frenchman

CHRONOLOGICAL PHONETIC SUMMARY

First Year — Second Half

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>		<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
1-5	Piggy Wig's House	tree hear bill clock nailed		tr cl	ee ear ill ock		ed (=d)
6-10	Billy Goat and the Wolf	dark play life hide that seamper	th (=th)	sc	ark ay ife ide		
11-15	Tommy Tart	make smart about rush cool drink rushed		sm dr	ake art out ush ool ink		ed (=t)
16-20	Frisky, Skippy, and Trixy	barn yard while soon cut soil what sadly	wh(=hw)		arn ard ile oon ut oil		ly

CHRONOLOGICAL PHONETIC SUMMARY — *Continued*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>		<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
21-25	The Old Woman and Her Pig	bite	(Vowels)		ite ave ope		
		gave					
		rope					
		ate					
		eat					
		ice					
26-30	The Race	oak	ō		ace ift eep est	a (= ā)	ed
		use	ū				
		race					
		swift					
		asleep					
		rest					
31-35	Trading Babies	started		sw sn gl	oad cap ade im ug ar		en (= 'n)
		toad					
		leap					
		trade					
		swim					
		snug					
36-40	Over in the Meadow	far					
		glad					
		golden					
		must					
		huff					
		brick					
	The Three Pigs	red	(Vowels)		ust nff iek ed ot		
		hot					
		chin					
		at					
		egg					
		in					

CHRONOLOGICAL PHONETIC SUMMARY—*Continued*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>		<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
41-45	The Snowbirds	ox up	ō ū				
		coat grain maid brother straw pocket		str	oat ain aid other		et
46-50	Forest Rover	fine run feel sad threw unhappy finest		thr	ine un eel ad	un	est
51-55	The Clever Jackal	crab thank lash let did look sail began	th		ab ank ash et id ook ail	be	
56-60	I Saw a Ship A-Sailing Mother Goose's May Party	game sang plum time invite kettle nimble			ame ang um ime	in	tle ble

PHONETIC KEY

First Year — Second Half

<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms</i>
Billy Goat and the Wolf	that	th (=th)
Frisky, Skippy, and Trixy	what	wh
The Three Pigs	chin	ch
The Clever Jackal	thank	th
		(<i>Vowels</i>)
Steps 21-25 (The Old Woman and Her Pig)	{ ate eat ice oak use	{ ā ē ī ō ū
Steps 36-40 (The Three Pigs)	{ at egg in ox up	{ ă ĕ ĭ ŏ ŭ
		(<i>Blends</i>)
Piggy Wig's House	{ tree clock	{ tr cl
Billy Goat and the Wolf	scamper	sc
Tommy Tart	{ smart drink	{ sm dr
Trading Babies	{ swim snug	{ sw sn
Over in the Meadow	glad	gl
The Snowbirds	straw	str
Forest Rover	threw	thr
		<i>Families</i>
Piggy Wig's House	{ tree hear bill clock	{ ee ear ill ock

<i>Stories</i>	<i>Key Words</i>	<i>Families</i>
Billy Goat and the Wolf	{ dark	ark
	{ play	ay
	{ life	ife
	{ hide	ide
Tommy Tart	{ make	ake
	{ smart	art
	{ about	out
	{ rush	ush
	{ cool	ool
Frisky, Skippy, and Trixy	{ drink	ink
	{ barn	arn
	{ yard	ard
	{ while	ile
	{ soon	oon
	{ cut	ut
The Old Woman and Her Pig	{ soil	oil
	{ bite	ite
	{ gave	ave
	{ rope	ope
The Race	{ race	ace
	{ swift	ift
	{ asleep	leep
	{ rest	est
Trading Babies	{ toad	oad
	{ leap	cap
	{ trade	ade
	{ swim	im
	{ snug	ug
The Three Pigs	{ far	ar
	{ must	ust
	{ huff	uff
	{ brick	ick
	{ red hot	ed ot

<i>Stories</i>	<i>Key Words</i>	<i>Families</i>
The Snowbirds	{ coat grain maid brother	oat ain aid other
Forest Rover	{ fine run feel sad	ine un eel ad
The Clever Jackal	{ crab thank lash let did sail	ab ank ash et id ail
I Saw a Ship a-Sailing	look	ook
Mother Goose's May Party	{ game sang plum time	ame ang um ime
<i>Beginnings</i>		
The Race	asleep	a (= á)
Forest Rover	unhappy	un
The Clever Jackal	began	be
Mother Goose's May Party	invite	in
<i>Endings</i>		
Piggy Wig's House	nailed	ed (= d)
Tommy Tart	rushed	ed (= t)
Frisky, Skippy, and Trixy	sadly	ly
The Race	started	ed
Trading Babies	golden	en (= 'n)
The Snowbirds	pocket	et
Forest Rover	finest	est
Mother Goose's May Party	{ kettle nimble	tle ble

WORD GROUPS

First Year — Second Half

STEPS 1 TO 5

this bright morning

May I go

my sharp teeth

for your house

with me

Very soon

every morning

when it was time

See here

Our mittens

STEPS 21 TO 25

almost midnight

An hour ago

burn Stick

quench Fire

STEPS 26 TO 30

run very fast

Perhaps he can

Why don't you

Let us try

crept slowly

STEPS 31 TO 35

One fine day

her baby brother

in the meadow

There is nothing

Here lived

on the shore

STEPS 11 TO 15

Stop running

Are you sure

Why should I

these tarts

too sweet

STEPS 16 TO 20

Have you been

We sadly fear

you shall have

put on their mittens

your own mittens

took off their mittens

STEPS 36 TO 40

There was once

One of them

their fortune

Be ready

five o'clock

through the chimney

STEPS 41 TO 45

four and twenty
would perch
upon his shoulders
At that moment

STEPS 46 TO 50

belt of beads
bows and arrows

STEPS 51 TO 55

What shall I do
which go puff
you always speak
against the door

STEPS 56 TO 60

Queen of the May
home again
through the air

SIGHT WORDS

First Year — Second Half

STEPS 1 TO 5

Piggy Wig
Peter Rabbit
White Cock
Cock-a-doodle-doo
build
forest
gnaw
want
carry
crow
mud

STEPS 6 TO 10

Billy Goat
Nanny Goat
meadow
grew
fierce
know

favor

coming

again

STEPS 11 TO 15

Queen of Hearts
Knave of Hearts
Tommy Tart
Frisky Lamb
Bruin Bear

oven

afraid

thirsty

You'll

while

STEPS 15 TO 20

Mother Black Cat
Frisky
Skippy

Trixy
kittens
Children
naughty
to-day
fence
pieces
washed
close

STEPS 21 TO 25

shoe
dollar
bought
Butcher
hang
cheese

STEPS 26 TO 30

Slow-but-Sure
By-and-By
Reynard the Fox
tortoise
hare
judge
wind
Ah
friends
says
fields
Ready
plodded
first

STEPS 31 TO 35

Sophie
walk
anywhere
burrow
honeybee
love
four
babies
soft

STEPS 36 TO 40

Big Pig
Middle-sized Pig
Little Wee Pig
Mr. Wolf
knocked
blow
built
to-morrow
angry
blew
pail

STEPS 41 TO 45

Jack Frost
Sammy Scare Crow
North Wind
Blackbirds
Snowbirds
icicles

snow
breath
warm
parlor
bread
surprise
chance
turned
thought
torn
rye
always
showed
changed

STEPS 46 TO 50

Forest Rover
Fleet-of-Foot
Indian
wigwam
father
birthday
beautiful
moccasins
trousers
because
second
third
wear
presents
cave

STEPS 51 TO 55

Jackal
Mr. Alligator
minute
mistake
often
above
hiding
softly
gathered
leather
mouth
bubbles

STEPS 56 TO 60

Mother Goose
Marjory Daw
Tommy Tucker
Polly
Simple Simon
Mistress Mary
carried
ribbons
sentinel
brought
contrary
wanted
wander
child

TEACHING VOCABULARY

Words in First Year — Second Half not included in the Teaching Vocabulary for First Year — First Half.

<i>A</i>	barn	beautiful	cave
anything	bring	because	clothes
again	burn	bracelet	counting
as	bought	bubbles	crab
afraid	butcher	broken	crawled
about	bite	brought	carried
almost	beat	beside	contrary
ago	but	beef	child
ah	baby	bed	crown
asleep	brother	Bessie	captain
awoke	burrow		Charles
anywhere	babies	<i>C</i>	<i>D</i>
angry	blink	cock	dark
apples	beehive	carry	dogs
arrows	buzz	crow	drink
always	best	clock	door
against	blow	coming	dear
alligator	built	cool	darling
above	blew	catch	dollar
Alice	bricks	children	don't
	blackbirds	close	dive
<i>B</i>	breath	cold	dainty
build	bread	cheese	deerskin
bill	brothers	crept	daddy
boards	badly	creeping	dunce
before	baked	clever	Dick
butterfly	belt	chimney	
became	beads	chin	<i>E</i>
Bruin	bows	chance	every
been	birthday	changed	ever

eyes
easy
elephant
expected
Elmer

F

for
forest
flat
fierce
favor
from
floor
frisky
fear
fence
fire
fast
friends
fields
first
four
far
fishes
five
fortune
frost
fleet
foot
father
feeling
finest
fourth
foolish

fig
Frank

G

gnaw
grew
growl
gave
gold
glad
golden
growled
grains
gathered
ground
games
gander
goat
George

H

hear
his
hide
hearts
hello
herself
here
hung
hour
hang
hare
her
honeybee
hum
hair

huff
hot
huffed
happened
hiding
hound
Harry

I

into
icicles
Indian
inside
ice
Ida

J

judge
jackal
jelly
Jessie

K

know
kill
knave
kittens
knocked
killed
kettle
kite
Kate

L

like
life

lamb
leaves
love
leap
legs
leather
lashed
look
light
Laura

M

may
mud
more
meadow
music
make
making
mittens
meet
midnight
market
moonlight
mark
muskrat
middle-sized
moment
moccasins
much
middle
minute
mistake
mouth
Marjory Daw

Mistress	plaster	reeds	shore
Mary	pieces	roof	Sophie
mounting	perhaps	rye	soft
mill	plodded	rover	snug
Minnie	pail	ribbons	sand
N	puffed	roast	sun
nailed	picked	rail	stream
Nanny	perch	Ralph	seek
never	parlor		straw
nearer	pockets	S	Sammy
naughty	presents	sharp	scare
named	puff	soon	snowbirds
nothing	paw	say	snow
north	pretend	scampered	surprise
nipped	piled	stood	showed
nose	Polly	stopped	second
next	plum	stop	sad
nimble	pole	sure	saying
nuts	pieman	should	slippers
Nellie	penny	sweet	speak
O	Paul	smart	softly
oh	Q	steal	sail
oven	Queen	sadly	smoked
own	quench	shall	simple
off	quail	see	Simon
our	Queenie	soiled	sentinel
o'clock	R	smell	sang
often	rise	stick	singing
orange	running	shoe	sugar
Olive	rat	slowly	Stella
P	Reynard	slow	T
Piggy Wig	ready	says	this
Peter	race	swiftly	teeth
	rest	started	trees
		set	

that
these
tarts
too
Tommy
thirsty
tall
their
took
tag
try
tortoise
talking
toad
trade
through
to-morrow
twenty
turned
thought
torn
trimmed

trousers
third
threw
taken
those
thank
Tucker
tea
tumbling
Thomas

U
under
unhappy
urn
Una

V
visit
valley
Vera

W
with
when
want
wood
wake
well
wish
while
we
washed
what
wind
willing
wins
walk
wink
wee
warm
wore
wigwam
wear

which
weeks
wander
wanted
whose
whale
William

X
Xerxes

Y
your
yes
you'll
yard
yew
Yetta

Z
zebra
zoo
Zella

SECOND YEAR

Aims. (1) *To foster in the child an interest in thought getting, by the choice of material that appeals to him, keeping in mind that the child is the epitome of the race.*

(2) *To inspire in the child the desire to read pleasingly to others.*

(3) *To continue phonetic drills, for the purpose of teaching phonetic elements not acquired in the first year.*

It would be well for the teacher to note wherein the second year aims differ from the first year. She can best understand this by reading pages 1 to 22, and also by acquainting herself with the first-year plan of work.

The teacher will find in the Summary for each story the Thought-groups, also lists of words placed under the headings (1) Word Groups, (2) Sight Words, (3) Phonetics. These lists include every word in the story excepting *old friends*.

As aids in teaching these words, make use of (1) pictures illustrating the story, (2) conversation, (3) rhymes. Through this method of approach to the story, the child's interest is aroused, and this will lead to a desire on his part to acquire the story as a whole. He may then be permitted to attempt to read the story silently, by himself. Whether the story is clear or vague in the mind of the child may be determined by requiring oral reproduction of what he has read. The success of the reproduction will determine the necessity, or otherwise, for added drills, and will motivate the same for the children. The drills may be

varied by the use of Devices. (See pp. 36-50.) Do not overlook the language phase of the drills, and make as many associations as possible with the context. Silent reading of the story may follow the drills. Oral reading of the story is the final step. (See Reading from the Book, p. 19.)

The teacher will aid the children, by every means available, to determine the thought-groups of each story. This phase was partially developed during the first year. The stories lend themselves so easily to dramatization that it may be profitable as a third means of reproduction to dramatize the story. The long descriptions which did not enter into the stories of the first-year books may have their first interpretation from the lips of the brighter children. This affords a good opportunity for the language phase to be emphasized, by allowing the children to reproduce the descriptions already given, in their own language. Some teachers may prefer to have the dramatization precede the last reading of the story, instead of following the order given.

The value of dramatization in the second year is: (1) to give expression to impression; (2) to enlarge the colloquial vocabulary of the child; (3) to coördinate *thought*, *impulse*, and *expression*.

TYPE TREATMENT OF THE STORY

Preparation by the Teacher. 1. Decide *how* to present each of the word groups and sight words found in the Summary for the story. (See p. 225, for suggested *aids* in teaching.)

2. Determine the thought-groups of the story.

3. Select Devices to be used for drills, for word groups, for sight words, and for phonetics. (See p. 225, for suggestions in teaching. See also pp. 36-50, for Devices.)

4. Arrange helpful Correlation with the story.

STEP A

Note. The steps indicate the order in which the work is to be taken up, rather than the time, because classes differ in ability. Language, Reading, and Phonetics may be given as separate exercises, occupying different periods of the daily program; or the development of the lesson may require all three subjects to be combined in one period.

1. **Language.** (1) The poem preceding the story may be treated as a memory selection.

(2) Study the illustrations of the story through conversation, keeping in mind the thought-groups.

2. **Reading.** Silent reading of the story to obtain an impression of it as a whole, the teacher guiding the class and testing the children individually through quiet questioning.

3. **Phonetics.** Presentation of Test Words (new words containing familiar phonograms), given in the Summary for the story.

STEP B

1. **Language.** (1) Review of the poem.

(2) Oral reproduction of the story, which has been read silently in Step A.

2. **Reading.** (1) Finding *old friends* in the story. (Books.)

(2) Development of the word groups and sight words found in the story.

3. **Phonetics.** (1) Continue Test Words. (Blackboard.)

(2) Develop *key words* as sight words.

STEP C

1. **Phonetics.** Presentation of the phonetic elements derived from the *key words* found in the Summary for the story.

2. **Reading.** Drill upon the word groups and sight words given in the Summary for the story.

3. **Language.** Oral reproduction of the thought groups of the story suggested by the illustrations, particular attention being paid to the descriptive parts of the story. (Teacher and pupil working together.) This may be a preparation for dramatization.

STEP D

1. **Phonetics.** Building of lists given in the Summary for the story.

2. **Reading.** Reading of the story aloud by the children. The success of this reading will determine whether further drill is necessary.

3. **Language.** Dramatization of the story. Aim for original sentences (paraphrase), thus making use of enlarged vocabulary.

STEP E

1. **Phonetics.** Drills. Make use of Devices.

2. **Language.** Dramatization of the story.

3. **Reading.** Reading of the story aloud by the children, to give pleasure to the listener.

Note. The preceding drills and the dramatization should produce fluency in the final reading. If not, let the story be followed by more drill.

Reading from the books. The final reading of the story from the books should be accomplished *without interruption*, other than indication by the teacher of the end of the thought. Into this exercise should come all the elements in embryo of good oral reading: Pleasantly modulated voice, clear enunciation, pleasing manner to the observer, and interpretation of the thought and emotion involved in the story.

Supplementary Reading. Suitable books should be selected for reading as supplementary to the basic Story Hour Reader. Drills should be subordinated in the treatment of supplementary reading. The value of supplementary reading is to furnish concrete application of the power already acquired, and to supply a variety of context.

Library. The teacher may have a number of books which are used as a circulating library. Children should be encouraged to use the Public Library.

SUMMARY. STEPS 1 to 5

Basic Story. GIANT GIRO (pronounced jī'rô).

Poem. Frolic of the Fairies.

Thought-groups. 1. P. 6, 7 (four lines).

2. P. 7 (begin with line 5), 8 (ten lines).

3. P. 8 (begin with line 11), 9, 10 (two lines).

4. P. 10 (begin with line 3), 11 (seven lines).

5. P. 11 (begin with line 8), 12, 13 (four lines).

6. P. 13 (begin with line 5).

1. WORD GROUPS

family of goats
go over
tiny dwarf
Giant Giro roared
great, gruff voice
tried to remember
could not move

2. SIGHT WORDS

Billy Goat	bridge
Nanny Goat	turned
Giant Giro	horns
Bumpety-bump	taught
Thumpety-thump	backward
Thudety-thud	pushed
You've	danger
crossed	hug

Note. The ǝ sound in such words as *crossed*, *belonged*, *dog*, *soft*, is midway between the sounds ɔ in *lot* and ô in *lord*.

3. PHONETICS

Key Words:

feet twirl
end giant
club

Test Words (New words in the story, containing familiar phonograms) :

feeling	delighted	safely	monster
suddenly	started	instead	swiftly
unable	bumping	hidden	belonged
wiggle			

Families

feet — *et* club — *ub*
end — *end* twirl — *irl*

Initial Phonograms

giant — *g* (= j) (*Blend*)
twirl — *tw*

Blending

<i>feet</i>	<i>end</i>	<i>club</i>	<i>twirl</i>	<i>giant</i>	<i>twirl</i>
meet	bend	stub	girl	Giro	twig
beet	lend	cub	swirl	gill	twin
sheet	mend	dub	whirl	gist	twit
fleet	rend	hub		gem	twice
greet	send	rub		gentle	twain
sweet	tend	tub			twang
street	vend	drub			twine
sleet	wend				
	blend				
	spend				
	trend				

Old Friends: The following *old friends* may be found by the children, in the context of the story in the books: lived, meadow, river, One, them, third, Frisky, grass, some, said, morning, afraid, owns, likes, sure, walked, away, very, heard, help, this, little, your, thumbs, nothing, laughed, alone, great, mmch, frightened, could, half, Because, surprised, across, nothing, changed, into, angry, rushed, After.

Phonetic Review. Families and Blending: *long — ong; let — et; why — y; that — at; will — ill; sprang — ang.*

Blackboard

<i>long</i>	<i>let</i>	<i>why</i>	<i>that</i>	<i>will</i>	<i>sprang</i>
song	bet	thy	bat	bill	bang
tong	get	sty	fat	dill	fang
thong	jet	sly	hat	fill	gang
prong	met	fry	cat	gill	hang
strong	net	dry	mat	kill	pang
throng	pet	shy	pat	mill	rang
	wet	try	rat	pill	sang

SUMMARY. STEPS 6 to 10

Basic Story. THE THREE BEARS.

Poem. Bed in Summer.

Thought-groups. 1. P. 16.

2. P. 17.

3. P. 18, 19 (four lines).

4. P. 19 (begin with line 5), 21 (four lines).

5. P. 21 (begin with line 5).

6. P. 22, 23 (twelve lines).

7. P. 23 (begin with line 13), 25.

8. P. 26.

9. P. 27.

1. WORD GROUPS

in the midst
great, huge bear
bowls of porridge
fast asleep
middle-sized voice

2. SIGHT WORDS

Father Bear	exactly
Mother Bear	returned
Baby Bear	Ugh
Goldilocks	neither

Note. The sound *ä* in such words as *fast, grass, ask, raft, path*, is midway between the sounds of *ä* in *at* and *ä* in *father*; the *ä* sound in such words should be avoided. Ugh is pronounced *öö*.

3. PHONETICS

Key Words:

low knocked
latch shady
awoke

Test Words:

cabin	room	tired	upstairs
cooling	tasted	tumbled	lying
flowers	nor	bedroom	window
entered	chairs	sitting	reached

Families

low — *ow* (= *ō*) awoke — *oke*
latch — *atch*

Initial Phonogram

(*Silent Letter*) knock — *kn*

Ending

shady — *y* (= *ī*)

Blending

<i>low</i>		<i>latch</i>	<i>awoke</i>	<i>knock</i>		<i>shady</i>
bow	grow	batch	coke	knack	knife	shaky
mow	glow	match	joke	knee	knight	handy
row	slow	patch	poke	kneel	knit	sandy
sow	stow	snatch	woke	knell	knob	woody
tow	snow	hatch	broke	knew	knot	lumpy
show	throw		spoke	know		stringy
blow			choke			mighty
crow			smoke			foxy
flow			stroke			
			yoke			

Old Friends: Once upon a time, three, bears, lived, log, woods, was, tiny, One day, went, out, for, long, walk, They, left, table, While, were, away, little, had, gone, pick, some, girl, door, came, open, lifted, When, hot, cold, ate, looked, about, her, very, thought, that, would, climbed, hard, tried, soft, right, rocked, pieces, down, floor, thumpety, thump, beds, high, low, Before, hungry, eaten, growled, around, frightened, until, safe.

Phonetic Review. Families and Blending: *rock* — *ock*; *fell* — *ell*; *eat* — *eat*; *hard* — *ard*; *soon* — *oon*; *jump* — *ump*.

Blackboard

<i>rock</i>	<i>fell</i>	<i>cat</i>	<i>hard</i>	<i>soon</i>	<i>jump</i>
dock	bell	beat	yard	moon	hump
lock	dell	heat	bard	noon	dump
mock	quell	meat	lard	loon	pump
sock	shell	neat	card	spoon	lump
shock	tell	seat			slump
crock	well	peat	<i>tart</i>	<i>spool</i>	clump
clock	yell	bleat	cart	cool	thump
block	smell	cheat	dart	tool	plump
frock	swell	wheat	part	stool	trump

SUMMARY. STEPS 11 to 15

Basic Story. HOW THE PONY WAS WON.

Poem. To a Honeybee.

Thought-groups. 1. P. 30 (thirteen lines).

2. P. 30 (begin with line 14), 32 (eleven lines).

3. P. 32 (begin with line 12), 33.

4. P. 34, 35 (eight lines).

5. P. 35 (begin with line 9), 36, 37 (three lines).

6. P. 37 (begin with line 4).

7. P. 38, 39 (five lines).

8. P. 39 (begin with line 6), 40 (five lines).

9. P. 40 (begin with line 6), 42.

1. WORD GROUPS

begin to quarrel
stood in front
no time to listen
across the path
and spread them
toward the pond
squeaky noises
a fine idea
balsam fir

2. SIGHT WORDS

Arthur	poured
Raymond	meshes
Howard	buy
youngest	bought
son	cause
bullfrog	moss
watched	lining
	prize

3. PHONETICS

Key Words:

Test Words:

each	leading	knew	rushed	frisked
bag	Shetland	foolish	chattered	croaked
cheerful	pony	hemp	merrily	hoarse
fir	wished	woven	wax	muddy
skill	happily	loosely	chatterbox	leaked
squirrel	claimed	between	hurry	empty

<i>Families</i>	<i>Initial Phonograms</i>	<i>Ending</i>
each — <i>each</i>	(<i>Blend</i>)	cheerful — <i>ful</i>
bag — <i>ag</i>	skill — <i>sk</i>	
cheer — <i>eer</i>	squirrel — <i>squ</i> (= <i>skw</i>)	
fir — <i>ir</i>		

Blending

<i>each</i>	<i>bag</i>	<i>brag</i>	<i>cheer</i>	<i>skill</i>	<i>squirrel</i>	<i>cheerful</i>
beach	gag	flag	deer	skate	squaw	fearful
peach	hag	slag	beer	skew	squall	willful
reach	lag	stag	peer	skip	squill	playful
teach	rag	snag	jeer	skin	squib	hopeful
preach	tag	drag	queer	skim	squint	thankful
bleach	wag	crag	steer	<i>fir</i>	squeeze	shameful
			sneer	sir	squeak	
				stir		

Old Friends: Three, lived, oldest, second, while, flying, coming, road, wanted, asked, brothers, birthday, nothing, would, about, belongs, filled, water, pleased, hoped, first, reached, hole, carry, shook, head, holding, again, mouse, friendly, hear, gathered, leaves, chance, honeybee, turned, around, Thank, kind, think, indeed, surprised.

Phonetic Review. Blending.

Blackboard

<i>feet</i>	<i>end</i>	<i>club</i>	<i>twirl</i>	<i>giant</i>	<i>twirl</i>
meet	bend	stub	girl	Giro	twig
beet	lend	cub	swirl	gill	twin
sheet	mend	dub	whirl	gist	twit
fleet	rend	hub	<i>sight</i>	gem	twice
greet	send	rub	tight	gentle	twain
sweet	tend	tub	slight		twang
street	vend	drub			twine

SUMMARY. STEPS 16 to 20

Basic Story. SPRY MOUSE AND MR. FROG.

Poem. Frogs at School.

Thought-groups. 1. P. 44.

2. P. 45, 46 (two lines).

3. P. 46 (begin with line 3).

4. P. 48, 49 (four lines).

5. P. 49 (begin with line 5), 50.

1. WORD GROUPS

could dance
a dainty dish
with a piece
through the water
fur coat
only laughed pulled downward
pulled upward scarcely hobble

2. SIGHT WORDS

Spry Mouse
Mr. Bullfrog
Mr. Hawk
among
bruised
luncheon

3. PHONETICS

Key Words:

wish center
pond splash
need
care
fur

Test Words :

invited	served	enjoyed	more
visit	flies	lily	neck
banjo	nibbled	tow	able
music	roots	tie	

Families

wish — *ish*
pond — *ond* care — *are*
need — *eed* fur — *ur*

Initial Phonograms

(Blend)
center — *c* (= s) splash — *spl*

Blending

<i>wish</i>	<i>need</i>	breed	<i>care</i>	flare	<i>splash</i>	<i>center</i>
dish	deed	bleed	bare	stare	splutter	cell
fish	feed	creed	dare	spare	split	cent
swish	heed	greed	fare	seare	spleen	city
	reed	steed	hare	snare	splint	
<i>pond</i>	seed	speed	mare	glare	splice	
bond	weed	tweed	pare			
fond			rare		<i>fur</i>	
blond			ware		slur	
frond			blare		spur	
			share			

Old Friends: Mouse, field, lived, near, pond, invited, Please, your, play, next, dance, could, thanked, very, much, While, eating, home, would, along, great, swim, foot, mine, strong, grass, sail, after, boat, ready, cried, frightened, naughty, flew, catch, dinner, thought, caught, tumbled, ground, again.

Phonetic Review. Blending.

Blackboard

<i>new</i>	<i>nest</i>	<i>play</i>	<i>bring</i>	<i>boat</i>	<i>near</i>
few	best	say	sing	coat	dear
hew	rest	gay	ring	goat	hear
mew	west	day	wing	moat	fear
pew	jest	clay	cling	bloat	rear
stew	lest	gray	sling	float	tear
	crest	pray	string		year
	chest	dray	thing	<i>oak</i>	smear
		slay	swing	cloak	clear
				croak	spear

SUMMARY. STEPS 21 to 25

Basic Story. UNHAPPY GRASS STALK.

Poem. Song of the Grass.

Thought-groups. 1. P. 52, 53 (six lines).

2. P. 53 (begin with line 7), 55 (five lines).

3. P. 55 (begin with line 6), 56 (four lines).

4. P. 56 (begin with line 5).

1. WORD GROUPS

nearly uprooted
a grass stalk
something else
cluster of herbs
sharp-pointed picks
antlers of reindeer
nodded and swayed
cool breeze
ever afterwards

2. SIGHT WORDS

an Indian woman baskets
The Indian women whole
circled

3. PHONETICS

Key Words:

owl ever
brown grasses
felt

Test Words:

narrow	plant	vines
slender	bringing	flying
clever	just	growing
weave	creeping	contented
mats		

Families

owl — owl felt — felt
brown — own ever — ever

Ending

grasses — es (= ěz)

Blending

<i>owl</i>	<i>brown</i>	<i>felt</i>	<i>ever</i>	<i>grasses</i>
<i>fowl</i>	<i>down</i>	<i>belt</i>	<i>clever</i>	<i>matches</i>
<i>howl</i>	<i>gown</i>	<i>melt</i>	<i>never</i>	<i>dishes</i>
<i>cowl</i>	<i>town</i>	<i>pelt</i>	<i>sever</i>	<i>brushes</i>
<i>growl</i>	<i>crown</i>	<i>knelt</i>		<i>sashes</i>
<i>prowl</i>	<i>clown</i>	<i>welt</i>		<i>foxes</i>
<i>scowl</i>	<i>frown</i>			
	<i>drown</i>			

Old Friends: Near, bank, river, grow, which, Indian, hold, wished, saw, once, became, again, began, Where, hide, moment, roots, dark, ground, nibble, become, Suddenly, flew, above, brown, catch, quickly, sight, among, wished.

Phonetic Review. Blending.

Blackboard

<i>low</i>	<i>latch</i>	<i>awoke</i>	<i>knock</i>	<i>shady</i>
<i>bow</i>	<i>batch</i>	<i>coke</i>	<i>knack</i>	<i>shaky</i>
<i>mow</i>	<i>match</i>	<i>joke</i>	<i>knee</i>	<i>handy</i>
<i>row</i>	<i>patch</i>	<i>poke</i>	<i>knec</i>	<i>sandy</i>
<i>sow</i>	<i>snatch</i>	<i>woke</i>	<i>knell</i>	<i>woody</i>
<i>tow</i>	<i>hatch</i>	<i>broke</i>	<i>knew</i>	<i>lumpy</i>
<i>show</i>		<i>choke</i>	<i>knife</i>	<i>stringy</i>
<i>blow</i>	<i>eating</i>	<i>smoke</i>	<i>knight</i>	<i>mighty</i>
<i>crow</i>	<i>beating</i>	<i>stroke</i>	<i>knit</i>	<i>foxy</i>
<i>glow</i>	<i>showing</i>	<i>yoke</i>	<i>knob</i>	
<i>slow</i>	<i>growing</i>		<i>knut</i>	
<i>stow</i>	<i>snowing</i>		<i>know</i>	
<i>snow</i>	<i>matching</i>			
<i>flow</i>	<i>patching</i>			
<i>throw</i>	<i>snatching</i>			
<i>grow</i>	<i>hatching</i>			

SUMMARY. STEPS 26 to 30

Basic Story. MAYOR RAT'S NIECE.

Poem. The Moon.

Thought-groups. 1. P. 58, 59.

2. P. 60 (ten lines).

3. P. 60 (begin with line 11), 62 (six lines).

4. P. 62 (begin with line 7), 63 (three lines).

5. P. 63 (begin with line 4), 64 (nine lines).

6. P. 64 (begin with line 10), 65 (fourteen lines).

7. P. 65 (begin with line 15), 66.

1. WORD GROUPS

Mayor of Ratville
grains of wheat
greatest person
whole, wide world
he will marry
were married
lived happily

2. SIGHT WORDS

White Rat
Mr. Gray Fur
Mayor Rat
North Wind
uncle mansion
niece cottage

3. PHONETICS

Key Words:

like gnaw
leave matter
cried
whole

Test Words:

pleasing mistaken hear
dainties floating although
wife indeed unable
traveled

Families

like — *ike* cried — *ied*
leave — *eave* whole — *ole*

Initial Phonogram

(*Silent Letter*) *Ending*
gnaw — *gn* matter — *ter*

Blending

<i>like</i>	<i>leave</i>	<i>cried</i>	<i>whole</i>	<i>gnaw</i>	<i>matter</i>
pike	heave	died	hole	gnu	batter
dike	weave	lied	mole	gnome	clatter
spike	cleave	tied	pole	gnat	totter
		dried	sole	gnarl	stutter
		fried	stole	gnash	sister
		spied			starter
		tried			canter

Old Friends: loved, beauty, pretty, wished, Every, would, which, angry, beautiful, high, Perhaps, climbed, surely, laughed, great, cloud, along, strong, around, walked, garden, happy.

Phonetic Review. Blending.

Review, Vowels — Rule 1. In many words that have only two vowels, the first vowel is long, and the second vowel is silent.

Blackboard

<i>grain</i>	<i>hear</i>	<i>float</i>	<i>wide</i>	<i>wife</i>	<i>gave</i>
brain	dear	coat	hide	life	cave
plain	fear	boat	ride	fife	pave
slain	near	goat	side	rife	rave
stain	rear	moat	tide	strife	save
Spain	shear	gloat	bide		shave
chain		throat	bride	<i>while</i>	wave
drain	<i>asleep</i>	<i>toad</i>	pride	file	brave
train	deep	load	slide	mile	crave
swain	keep	road	<i>race</i>	pile	<i>trade</i>
gain	peep	<i>leap</i>	face	smile	fade
main	sheep	heap	lace	tile	made
pain	weep		mace		shade

SUMMARY. STEPS 31 to 35

Basic Story. LILLY ETTA AND WEE BRUIN.

Poem. Who Has Seen the Wind.

Thought-groups. 1. P. 68, 69 (five lines).

2. P. 69 (begin with line 6).

3. P. 71.

4. P. 72 (nine lines).

5. P. 72 (begin with line 10), 73, 75 (eight lines).

6. P. 75 (begin with line 9), 76.

7. P. 77.

8. P. 78, 79 (three lines).

9. P. 79 (begin with line 4), 80 (ten lines).

10. P. 80 (begin with line 11).

I. WORD GROUPS

among the trees
ivory handle
soda-water fountain
sweet-chocolate

2. SIGHT WORDS

Lilly Etta	umbrella
Aunt Laura	wonderful
Wee Bruin	trouble
Mr. Eagle	break

3. PHONETICS

Key Words : Test Words :

stream	store	sobbing	different	gratitude
flown	cheerfully	replied	grateful	happiest
feast	swoop	spyglasses	kindness	mount
lost	handle	carved	wondered	gayly
scramble	topmost	exclaimed	thirsty	dreaming

Families

stream — *eam* feast — *east*

flown — *own* (= ōn) lost — *ost* (= ǒst)

Initial Phonogram

(*Blend*)

scramble — *scr*

Blending

<i>stream</i>	<i>flown</i>	<i>feast</i>	<i>lost</i>	<i>scramble</i>
beam	sown	beast	cost	scrap
ream	mown	yeast	frost	scream
seam	shown	least		scrim
team	blown			scratch
cream	grown			screen
dream	known			scrip
gleam	thrown			scruff
steam				

Old Friends : called, pretty, coat, green, very, to-day, ready, said, away, held, high, hard, because, strong, blowing, Suddenly, reached, know, crying, through, surprise, buy, caught, anywhere, among, looked, forest, Before, blink, climbed, drink, streams, thought, eyes, lovely, yellow, moment, return, toward, reached, rode.

Phonetic Review. Blending.

Blackboard

<i>each</i>	<i>bag</i>	<i>cheer</i>	<i>skill</i>	<i>squirrel</i>	<i>cheerful</i>
beach	gag	deer	skate	squaw	fearful
peach	hag	beer	skew	squall	willful
reach	lag	peer	skip	squill	playful
teach	rag	jeer	skin	squib	hopeful
preach	tag	queer		squid	thankful
bleach	wag	steer	<i>fir</i>	squint	shameful
	brag	sneer	stir	squeeze	
	flag		whir	squeak	
	stag				
	snag		<i>rush</i>		
			slush		
			thrush		

SUMMARY. STEPS 36 to 40

Basic Story. HINDU SYKES AND THE QUAILS.

Thought-groups. 1. P. 81, 82 (five lines).

2. P. 82 (begin with line 6), 83.

3. P. 84, 86 (one line).

4. P. 86 (begin with line 2).

5. P. 87.

1. WORD GROUPS

clever fowler
work together
through the meshes
thorn bush
became excited
meant no harm

2. SIGHT WORDS

Hindu Sykes	learned
Bob White	feather
quails	injured
company	enemy
obeying	many

3. PHONETICS

Key Words: Test Words:

talked	chose	large	escape	waited
threw	wisest	market	succeed	stepped
head	leader	planned	evening	scolding
edge	supported	flock	several	intend
excuse	himself	instantly	themselves	

Families

talk — *alk* head — *ead*
threw — *ew* (= *oo*) edgc — *edge*

Beginning

excuse — *ex*

Blending

<i>talk</i>	<i>threw</i>	<i>head</i>	<i>edge</i>	<i>excuse</i>
balk	grew	lead	ledge	explain
walk	brew	read	hedge	exclaim
stalk	crew	dead	wedge	exhale
chalk	drew	dread	pledge	expand
	screw	bread	sledge	expend
	strew	tread		
	flew	stead		
	blew	thread		

Old Friends : near, forest, among, house, wife, catching, listened, would, large, caught, morning, sold, whole, about, become, poor, thought, ready, sharp, meadow, lifted, snare, mind, quarrel, Please, replied, Indeed, second, foolish, started, chance, carried.

Phonetic Review. Blending.

Blackboard

<i>wish</i>	<i>need</i>	<i>care</i>	<i>center</i>
dish	deed	bare	cell
fish	feed	dare	cent
swish	heed	fare	city
	reed	hare	
<i>pond</i>	seed	mare	<i>fur</i>
bond	weed	pare	slur
fond	breed	rare	spur
blond	bleed	ware	
frond	creed	scare	<i>splash</i>
	greed	share	splutter
	steed	blare	split
	speed	stare	spleen
	tweed	spare	splint
			splice

SUMMARY. STEPS 41 to 45

Basic Story. CEDAR TREE'S REWARD.

Poem. The Fairy Artist.

Thought-groups. 1. P. 90, 91 (two lines).

2. P. 91 (begin with line 3), 92 (three lines).

3. P. 92 (begin with line 4), 93 (seven lines).

4. P. 93 (begin with line 8), 94 (eleven lines).

5. P. 94 (begin with line 12), 95 (seven lines).

6. P. 95 (begin with line 8), 97 (sixteen lines).

7. P. 97 (begin with line 17), 98, 99 (three lines).

8. P. 99 (begin with line 4), 100.

1. WORD GROUPS

against a branch
once more
to the wild music
plaintive call
wide-spreading
gayly-dressed

2. SIGHT WORDS

Autumn	Cedar Tree
Spring	heart
South	word
Maple Tree	mention
Elm Tree	dragged
Chestnut Tree	

3. PHONETICS

Key Words: Test Words:

last	harvest	protect	covered	whirled
dressed	intended	blustering	shelter	panting
wear	shivered	brightest	cozy	pipd
brought	prepared	fluttered	storms	kept
shrill	haste	thickly	berries	throughout
breathless	perhaps			

Families

Initial Phonogram
(Blend)

Ending

last — <i>ast</i>	wear — <i>ear</i>	shrill — <i>shr</i>	breathless — <i>less</i>
dress — <i>ess</i>	brought — <i>ought</i>		

Blending

<i>last</i>	<i>dress</i>	<i>wear</i>	<i>brought</i>	<i>shrill</i>	<i>breathless</i>
fast	less	bear	bought	shrew	endless
past	mess	pear	fought	shred	cheerless
cast	bless	tear	sought	shrift	needless
vast	press	swear	thought	shrimp	careless
mast	cress			shrink	lifeless
blast				shrub	sleepless
				shrug	thankless

Old Friends: after, visit, knew, warm, leave, friend, ready, broken, hopped, among, returns, dreaming, dance, beautiful, pretty, yellow, replied, speak, anything, warmest, perched, merrily, roared, started, harder, obeyed, happy.

Phonetic Review. *Blending.*

Blackboard

<i>owl</i>	<i>brown</i>	<i>felt</i>	<i>ever</i>	<i>grasses</i>
fowl	down	belt	elever	matches
howl	gown	melt	never	dishes
cowl	town	pelt	sever	brushes
growl	crown	knelt		sashes
prowl	clown		<i>whole</i>	foxes
scowl	frown		hole	
	drown	<i>cried</i>	mole	<i>matter</i>
<i>like</i>		died	pole	patter
pike	<i>leave</i>	lied		batter
dike	heave	tied	<i>gnaw</i>	hatter
spike	weave	dried	gnu	tatter
	cleave	fried	gnat	chatter
			gnarl	

SUMMARY. STEPS 46 to 50

Basic Story. PRINCE ROLAND.

Poem. The Babes in the Wood.

Thought-groups.

- | | |
|---|---|
| 1. P. 103, 104 (nine lines). | 6. P. 110 (sixteen lines). |
| 2. P. 104 (begin with line 10),
105 (seven lines). | 7. P. 110 (begin with line 17),
111 (sixteen lines). |
| 3. P. 105 (begin with line 8), 106. | 8. P. 111 (begin with line 18), |
| 4. P. 107, 108 (six lines). | 113, 114. |
| 5. P. 108 (begin with line 7), 109. | 9. P. 115. |

1. WORD GROUPS

are worthy
most successful
bade farewell
on their journey
sped merrily along
important errand
presented his gift
loveliest bride
horse-chestnut
won my throne

2. SIGHT WORDS

King Louis	palace
Prince Roland	kingdom
Princess Angora	search
Prince Charming	passed
welcome	choose
court	distance
attendants	alas
monkey	nowhere
pleasures	knelt

3. PHONETICS

Key Words: Test Words:

morn	decide	number	forgotten	later
love	strange	pitter-pat	secured	season
turn	shining	sounded	smallest	merrymaking
join	admitted	story	arrived	perform
spread	perform	awakened	admired	commanded
return	older	queer	cracked	promised
	platform	wooden	timiest	fairies

*Families*morn — *orn*love — *ove*turn — *urn*join — *oin**Initial Phonogram**(Blend)*spread — *spr**Beginning*return — *re**Blending*

<i>morn</i>	<i>love</i>	<i>turn</i>	<i>join</i>	<i>spread</i>	<i>return</i>
born	dove	burn	coin	sprang	repair
corn	glove	spurn	loin	spring	retrace
horn	shove			sprig	reload
scorn				sprout	refine
thorn					relate
					refuse

Old Friends: queen, longer, sons, succeed, exclaimed, youngest, traveled, forest, surprise, castle, instant, crossed, entered, music, dreaming, beautiful, dainty, listened, bugle, ready, party, followed, squirrels, brought, enjoyed, reach, replied, nothing, became, Perhaps, mistaken, sword, obeyed, changed, angry.

Phonetic Review. Blending.

Blackboard

<i>stream</i>	<i>flown</i>	<i>feast</i>	<i>cool</i>	<i>scramble</i>
beam	sown	beast	fool	scrap
ream	mown	least	pool	screw
team	shown	yeast	tool	scrim
cream	blown		stool	scratch
dream	grown	<i>lost</i>	spool	screen
gleam	known	cost		scrip
scream		frost		
seam				

SUMMARY. STEPS 51 to 55

Basic Story. PUNCHINELLO.

Poem. Who Stole the Bird's Nest.

Thought-groups. 1. P. 124, 125 (five lines).

2. P. 125 (begin with line 6), 126 (eleven lines).

3. P. 126 (begin with line 12), 127.

4. P. 128, 129 (five lines).

5. P. 129 (begin with line 6), 130, 131 (nine lines).

6. P. 131 (begin with line 10), 132, 133 (two lines).

7. P. 133 (begin with line 3), 135. 8. P. 136.

1. WORD GROUPS

full of mischief
playing pranks
his magic power
grew heavier
comb her hair
Sure enough
comical little fellow
tinkling sound

2. SIGHT WORDS

Punchinello	wandered
Old King Cole	country
Court Jester	thousand
brownie	dangled
fingers	school
lose	lamb
eyelids	soul
eyebrows	

3. PHONETICS

Key Words: Test Words:

voice	form	sulked	perched	gently	suit
curl	farmer	midst	catches	prize	since
eight	bleating	ouch	tiptoed	ordered	remained
disappear	ninny	screamed	lifted	fiddlers	
color	vanished	sleepy			
people					

Families

voice — *oice*
curl — *url*
eight — *eight*

Beginning

disappear — *dis*

Endings

color — *or* (= ẽr)
people — *ple* (= p'l)

Blending

<i>voice</i>	<i>curl</i>	<i>eight</i>	<i>disappear</i>	<i>color</i>	<i>people</i>
choice	hurl	weight	disband	tailor	purple
rejoice	furl	freight	distrust	sailor	ample
	unfurl		displease		staple
		weigh	distaste		steeple
		sleigh			maple
		neigh			

Old Friends : always, change, wished, wore, coat, Whenever, about, fear, caught, belong, heard, carried, every, became, reached, changed, golden, merry, o'clock, knot, tired, forest, threads, barn, gnawed, tied, soldiers, search, evening, queer, awakened, Hereafter, clothes, slippers, wherever, escape.

Phonetic Review. Blending.

Blackboard

Endings *ed*, (d), (t) ; *ing* ; *ly* ; *en* (= 'n) ; *ble*

start	started	starting	sadly
hunt	hunted	hunting	dearly
smart	smarted	smarting	keenly
mind	minded	minding	nearly
nail	nailed	nailing	golden
toy	toyed	toying	darken
shell	shelled	shelling	blacken
spell	spelled	spelling	frighten
rush	rushed	rushing	nimble
jump	jumped	jumping	tumble
thank	thanked	thanking	stumble
leap	leaped	leaping	grumble

SUMMARY. STEPS 56 to 60

Basic Story. A MOTHER GOOSE CIRCUS.

Poems. The Swing; The Months.

Thought-groups.

- | | |
|---------------------------------|---------------------------------|
| 1. P. 139. | 8. P. 148 (begin with line 9), |
| 2. P. 140. | 149, 150 (five lines). |
| 3. P. 141, 142 (nine lines). | 9. P. 150 (begin with line 6), |
| 4. P. 142 (begin with line 10), | 151, 152 (two lines). |
| 143. | 10. P. 152 (begin with line 3), |
| 5. P. 144. | 153 (six lines). |
| 6. P. 146. | 11. P. 153 (begin with line 7), |
| 7. P. 147, 148 (eight lines). | 154. |

1. WORD GROUPS

began to worry
the canvas tents
a gilded band wagon
a beautiful chariot
Gallop-a-trot
Hobbledy-hop
Nixie, dixie
seated themselves
Hocus, pocus
swallowed the ladle

Circus
Joe
Allan
Dutchmen
Harlequin
Columbine
Cock-Horse
Banbury Cross
Looby Loo
Crooked Man
Peter Piper

2. SIGHT WORDS

Professor Know-it-all
Dr. Foster
Gloucester
hurrah
entrance
lemonade
procession
springboard
veils
bought
corporals
royal
wand
daughter
touched
cupboard

3. PHONETICS

Key Words:

Test Words:

drawn	perform	sign	bagpipes	hickory	swept
hoop	appear	billboard	snow-white	thirteen	cobwebs
bone	fiddle	better	noble	newspaper	plaster
	curtain	forget	lords	lowered	placed
		peanuts	lively		

<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
drawn — <i>awn</i>	perform — <i>per</i>	fiddle — <i>dle</i>
hoop — <i>oop</i>	appear — <i>ap</i>	curtain — <i>tain</i> (= <i>tin</i>)
bone — <i>one</i>		

Blending

<i>drawn</i>	<i>hoop</i>	<i>bone</i>	<i>perform</i>	<i>appear</i>	<i>fiddle</i>
dawn	coop	cone	perhaps	appeal	twiddle
fawn	loop	hone	permit	appall	saddle
yawn	stoop	tone	perplex	appease	middle
lawn	swoop	zone	persist	apprise	
pawn	droop	shone	pervade	approach	<i>curtain</i>
spawn	sloop	stone			certain
brawn		drone			captain
					mountain
					fountain

Old Friends: exclaimed, Perhaps, remembered, arrived, field, selling, blast, ready, piper, eight, followed, ladies, Woman, spanked, curling, pointed, cheered, turned, waddle, bubble, clumsy, stumbled, fisherman, enough, gallop, toward, clown, smoked, pretended, magic, blackbirds, basket, children, sport, carried, remains, merriest.

Phonetic Review. Blending.

Blackboard

<i>talk</i>	<i>threw</i>	<i>head</i>	<i>edge</i>	<i>excuse</i>
balk	grew	lead	ledge	exchange
walk	brew	read	hedge	exclaim
stalk	crew	dead	wedge	exhale
chalk	drew	bread	pledge	
	screw	thread	sledge	
	strew	spread		
		tread		

SUMMARY. STEPS 61 to 65

Basic Story. PRINCESS LILY.

Poem. The Months.

Thought-groups. 1. P. 157.

- | | |
|---|--|
| 2. P. 158 (fourteen lines). | 7. P. 163 (begin with line 7),
165 (five lines). |
| 3. P. 158 (begin with line 15),
159 (seventeen lines). | 8. P. 165 (begin with line 6,
through line 16). |
| 4. P. 159 (begin with line 18),
160, 161 (twelve lines). | 9. P. 165 (begin with line 17),
166, 167 (seven lines). |
| 5. P. 161 (begin with line 13),
162 (three lines). | 10. P. 167 (begin with line 8),
168, 169 (seven lines). |
| 6. P. 162 (begin with line 4),
163 (six lines). | |
| 11. P. 169 (begin with line 8). | |

1. WORD GROUPS

great wealth
Listen carefully
magic crumbs
The swan screamed
joined a circus
An organ grinder
curious procession

2. SIGHT WORDS

Princess Lily
Hans
does
grasped malice
village toward
carriage comical
chariot

3. PHONETICS

Key Words:

ask angry
arm moment
dwarf beauty

Test Words:

sighed	willingly	funny	amused
messenger	allow	clown	splendid
quickly	chain	riding	captives
yonder	dyes	strange	stroked
swimming	leading	towers	

<i>Families</i>	<i>Initial Phonogram</i>	<i>Beginning</i>	<i>Endings</i>
ask—ask	(Blend)	angry—an (= äng)	moment—ment
arm—arm	dwarf—dw		beauty—ty

Blending

<i>ask</i>	<i>arm</i>	<i>dwarf</i>	<i>angry</i>	<i>moment</i>	<i>beauty</i>
bask	farm	dwelling	angle	raiment	empty
cask	harm	dwindle	angler	parchment	duty
task	charm		anguish	garment	sixty
mask	alarm			apartment	plenty
flask				department	twenty

Old Friends: lovely, walked, talked, tiny, queer, life, anyone, To-morrow, snow-white, follow, Everyone, exclaim, wishes, pull, feather, touches, wand, palace, disappeared, morning, beautiful, started, toward, building, followed, circus, tents, merry, monkey, mayor, wife, front, appeared, golden, greatly, admired, instant, grateful, bride, married.

Phonetic Review. Blending.

Blackboard

<i>last</i>	<i>dress</i>	<i>wear</i>	<i>brought</i>	<i>shrill</i>	<i>breathless</i>
fast	less	bear	bought	shrew	endless
past	mess	pear	fought	shred	cheerless
cast	bless	tear	sought	shrift	needless
vast	press	swear	thought	shrimp	careless
mast				shrink	lifeless
blast				shrub	sleepless
				shrug	

SUMMARY. STEPS 66 to 70

Story. A TALE OF TWO BOOKS.

Thought-groups. 1. P. 170.

2. P. 172 (eleven lines).

3. P. 172 (begin with line 12), 173.

4. P. 174, 175 (eight lines).

5. P. 175 (begin with line 9), 176 (thirteen lines).

6. P. 176 (begin with line 14), 177.

1. WORD GROUPS

shadowy figure
crooning voice
glanced up quickly
no soiled leaves
stared sleepily

2. SIGHT WORDS

Careless Carl	Sandman
Tidy Tom	East Wind
Dreamland Town	lesson
Paper-Covered Book	aches
Linen-Covered Book	through
Book Hospital	straight

3. PHONETICS

Key Words:

page wrinkle
hurt surprise
soft sorry

Test Words:

seowl	hardly	straps	seemed
study	slipped	careful	eraser
presently	lullaby	envy	cleaned
closed	sleepy	tossed	patched
saying	drowsy	yesterday	ugly
torn	certainly	studying	

Families

page — *age*
hurt — *urt*
soft — *oft* (= ðft)

Initial Phonogram

(*Silent Letter*)
wrinkle — *wr*

Beginning

surprise — *sur*

Ending

sorry — *ry*

Blending

<i>page</i>	<i>hurt</i>	<i>wrinkle</i>	<i>surprise</i>	<i>sorry</i>
<i>cage</i>	<i>curl</i>	<i>wrangle</i>	<i>surpass</i>	<i>hurry</i>
<i>rage</i>	<i>spurt</i>	<i>wring</i>	<i>surmise</i>	<i>scurry</i>
<i>sage</i>		<i>wrap</i>	<i>surmount</i>	<i>flurry</i>
<i>wage</i>	<i>soft</i>	<i>wreath</i>	<i>survey</i>	<i>worry</i>
<i>stage</i>	<i>loft</i>	<i>wreck</i>	<i>survive</i>	<i>curry</i>
	<i>croft</i>	<i>wren</i>		
		<i>wrench</i>		

Old Friends: evening, chair, beside, table, because, learn, hard, besides, words, window, quickly, wondering, nothing, moment, softly, Covered, gayly, replied, soldier, leaves, corner, wanted, growl, surprised, rained, unhappy, mother, downward, upstairs, hours, returned, again, carefully, feeling, thought, happy.

Phonetic Review. Blending.

Blackboard

<i>morn</i>	<i>turn</i>	<i>spread</i>	<i>gnaw</i>	<i>return</i>
<i>born</i>	<i>burn</i>	<i>sprang</i>	<i>gnu</i>	<i>repair</i>
<i>corn</i>	<i>spurn</i>	<i>spring</i>	<i>gnome</i>	<i>retrace</i>
<i>horn</i>		<i>sprig</i>	<i>gnat</i>	<i>reload</i>
<i>scorn</i>	<i>turned</i>	<i>sprout</i>	<i>gnarl</i>	<i>refine</i>
<i>thorn</i>	<i>turning</i>		<i>gnash</i>	<i>relate</i>
	<i>burning</i>	<i>twirl</i>		
<i>lore</i>	<i>burner</i>	<i>twig</i>	<i>matter</i>	<i>shady</i>
<i>dove</i>	<i>spurned</i>	<i>twin</i>	<i>patter</i>	<i>shaky</i>
<i>glove</i>	<i>spurning</i>	<i>twit</i>	<i>shelter</i>	<i>handy</i>
<i>shove</i>		<i>twice</i>	<i>blister</i>	<i>sandy</i>
	<i>join</i>	<i>twain</i>	<i>quitter</i>	<i>woody</i>
	<i>coin</i>	<i>twang</i>	<i>canter</i>	<i>lumpy</i>
	<i>loin</i>	<i>twine</i>	<i>splutter</i>	

SUMMARY. STEPS 71 to 75

Basic Story. POUCHY PELICAN.

Poem. Stop, Stop, Pretty Water.

Thought-groups.

1. P. 179, 180 (five lines).
2. P. 180 (begin with line 6), 181 (seven lines).
3. P. 181 (begin with line 8), 182, 183 (two lines).
4. P. 183 (begin with line 3), 185 (two lines).
5. P. 185 (begin with line 3), 186 (four lines).
6. P. 186 (begin with line 5), 187 (five lines).
7. P. 187 (begin with line 6), 188 (five lines).
8. P. 188 (begin with line 6), 189, 190 (two lines).
9. P. 190 (begin with line 3), 191 (six lines).
10. P. 191 (begin with line 7), 192.
11. P. 193.
12. P. 194.

1. WORD GROUPS

demand the money
great malice
pelican's pouch
poisonous spider
pecked him savagely
flapped his great wings
joyous greeting

2. SIGHT WORDS

Pouchy Pelican
Mr. Stork
Mr. Rope
Mr. Waterfall
Mr. Tarantula
courtyard
dungeon
furnace
waddled
hastened

3. PHONETICS

Key Words:

peck demand
stung joyous
loud number
wound

Test Words:

fishpond	spoken	uncoiled
riding	coil	jailor
offered	twinkling	trembled
agreed	gatekeeper	wicked
failed	receive	rout
shouted	tank	glee
straightway	rescue	crowd
foes		praises
shocking		

Families

peck — *eck*
stung — *ung*
loud — *oud*
wound — *ound*

Beginning

demand — *de*

Endings

joyous — *ous* (= *üs*)
number — *ber*

Blending

<i>peck</i>	<i>stung</i>	<i>loud</i>	<i>wound</i>	<i>demand</i>	<i>number</i>
neck	rung	cloud	bound	desist	slumber
deck	hung	proud	found	decrease	cumber
fleck	lung	shroud	hound	deplore	barber
speck	sung		mound	detract	lumber
check	strung	<i>joyous</i>	pound	dethrone	remember
		dangerous	sound	delay	December
		curious	round	define	
		hazardous	ground		

Old Friends: worked, owned, palace, Against, numbered, words, heard, turned, friend, journey, idea, arrived, alligator, dead, sighed, remembered, afraid, ordered, filled, rushed, Soldiers, screamed, windows, bottom, danger, throne, people, happened, surprise, awakened, chosen.

SUMMARY. STEPS 76 to 80

Story. MEADOW LARK'S CONCERT.

Poem. A Secret.

Thought-groups. 1. P. 196, 197 (five lines).

2. P. 197 (begin with line 6), 199 (two lines).

3. P. 199 (begin with line 3).

4. P. 200.

5. P. 201 (ten lines).

6. P. 201 (begin with line 11).

7. P. 202 (thirteen lines).

8. P. 202 (begin with line 14), 203, 204 (five lines).

9. P. 204 (begin with line 6).

1. WORD GROUPS

2. SIGHT WORDS

interesting notice

gave the signal

shrill pitch pipe

croaked a bass solo

played a tattoo

chanted a melody

tones of a fife

that he whistled

rich, ringing notes

flutelike notes

choir of sweet songsters

sang in chorus

merry throng dispersed

Meadow Lark

Prince Spring

Mr. Woodpecker

Queen of the Fairies

Chipping Sparrow

Warblers

Bumblebees

Mr. Bullfrog

Song Sparrow

Red-eyed Vireo

Jolly Bobolink

Noisy Blue Jay

Oriole

Nuthatch

Swallows

Scarlet Tanager

Goldfinch

Veery

Wood Thrush

Yellow Warbler

Little Wren

Robin

Bluebird

South Wind

Flower Elves

Lily-bells

Snowdrop

Violet

Crocus

Princess Summer

hours

honor

carol

rustled

promised

3. PHONETICS

Key Words:

soar yellow
pitch scarlet
prepare melody
concert

Test Words:

decided alighted matin gowns
trunk rollicking flitting tune
posted mimic burst chimes
greeted tenor chirped tripped
humming twittering dales finally
frail birch quiet echoed
fluttering warbled silken died
soaring

Families

soar — *oar*
pitch — *itch*

Beginnings

prepare — *pre*
concert — *con*

Endings

yellow — *low* (= lō)
scarlet — *let*
melody — *dy*

Blending

<i>soar</i>	<i>pitch</i>	<i>prepare</i>	<i>concert</i>	<i>yellow</i>	<i>scarlet</i>
roar	ditch	preclude	concept	fellow	varlet
boar	stitch	prevent	convict	bellow	violet
oar	witch	precede	conic	mellow	amulet
	switch	precise		tallow	
		prevail		willow	<i>melody</i>
		predict		pillow	candy
		prefer		hollow	dandy
				follow	lady
				shallow	

Old Friends: song, following, To-morrow, o'clock, welcome, people, ready, chariot, butterflies, carried, charming, shrill, croaked, twittered, branch, maple, perched, hummed, softly, sweeter, suddenly, joyous, greeting, wonderful, everywhere, Presently, dainty, woven, spiders, waterfall, delighted.

CHRONOLOGICAL PHONETIC SUMMARY

SECOND YEAR

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
1-5	Giant Giro	feet end club twirl giant	tw g (= j)	eet end ub irl		
6-10	The Three Bears	low latch awoke knock shady	 kn (= n)	ow (= ò) atch oke		y (= ð)
11-15	How the Pony Was Won	each bag cheer fir skill squirrel cheerful	 sk squ (= skw)	each ag eer ir		ful
16-20	Spry Mouse and Mr. Frog	wish pond		ish ond		

CHRONOLOGICAL PHONETIC SUMMARY — Continued

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>		<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
21-25	Unhappy Grass Stalk	need	c (= s)	spl	eed		
		care			are		
		fur			ur		
		center					
		splash					
		owl			owl		
		brown			own		es (= ez)
		felt			elt		
		ever			ever		
		grasses					
		like			ike		
		leave			eave		
		cried			ied		
		whole			ole		
		gnaw					ter
		matter	gn (= n)				
		stream			eam		
31-35	Lilly Etta and Wee Bruin	flown		scr	own (= òn)		
		feast			east		
		lost			ost (= òst)		
		scramble					

CHRONOLOGICAL PHONETIC SUMMARY — Continued

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
36-40	Hindu Sykes and the Quails	talk threw head edge excuse		alk ew (= oo) ead edge		
41-45	Cedar Tree's Re- ward	last dress wear brought shrill breathless	shr	ast ess ear ought	ex	less
46-50	Prince Roland	morn love turn join spread return		orn ove urn oin	re	
51-55	Punchinello	voice curl eight	spr	oice url eight		

CHRONOLOGICAL PHONETIC SUMMARY — Continued

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
56-60	A Mother Goose Circus	disappear color people drawn hoop bone perform appear fiddle curtain		awn oop one	dis	or (= ēr) ple (= p'l)
61-65	Princess Lily	ask arm dwarf angry moment beauty	dw	ask arm	per ap	dle tain (= tɪn)
66-70	A Tale of Two Books	page hurt soft surprise wrinkle sorry	wr (= r)	age urt oft (= ôft)	an (= ɔng) sur	ment ty ry

CHRONOLOGICAL PHONETIC SUMMARY — *Continued*

<i>Steps</i>	<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms (Blend)</i>	<i>Families</i>	<i>Beginnings</i>	<i>Endings</i>
71-75	Pouchy Pelican	peck stung loud wound demand joyous number		eck ung oud ound		
76-80	Meadow Lark's Concert	soar pitch prepare concert yellow scarlet melody		oar itch	de pre con	ous (= <i>ūs</i>) ber low (= <i>lō</i>) let dy

PHONETIC KEY — SECOND YEAR

<i>Stories</i>	<i>Key Words</i>	<i>Initial Phonograms</i>
Giant Giro	giant	<i>g</i> (= j)
Spry Mouse and Mr. Frog	center	<i>c</i> (= s)
The Three Bears	knock	<i>kn</i> (Silent Letter)
Mayor Rat's Niece	gnaw	<i>gn</i> (Silent Letter)
A Tale of Two Books	wrinkle	<i>wr</i> (Silent Letter)
		(<i>Blend</i>)
Giant Giro	twirl	<i>tw</i>
How the Pony Was Won	{ skill	<i>sk</i>
	{ squirrel	<i>squ</i> (= skw)
Spry Mouse and Mr. Frog	splash	<i>spl</i>
Lilly Etta and Wee Bruin	scramble	<i>scr</i>
Cedar Tree's Reward	shrill	<i>shr</i>
Prince Roland	spread	<i>spr</i>
Princess Lily	dwarf	<i>dw</i>
		<i>Families</i>
Giant Giro	feet	<i>ee</i>
	end	<i>end</i>
	club	<i>ub</i>
	twirl	<i>irl</i>
The Three Bears	low	<i>ow</i> (= ō)
	latch	<i>atch</i>
	awoke	<i>oke</i>
How the Pony Was Won	each	<i>each</i>
	bag	<i>ag</i>
	cheer	<i>eer</i>
	fir	<i>ir</i> = ĕr
	her	<i>er</i>
Spry Mouse and Mr. Frog	wish	<i>ish</i>
	pond	<i>ond</i>
	need	<i>eed</i>
	care	<i>are</i>
	fur	<i>ur</i>

Unhappy Grass Stalk	owl	<i>owl</i>
	brown	<i>own</i>
	felt	<i>elt</i>
	ever	<i>ever</i>
Mayor Rat's Niece	like	<i>ike</i>
	leave	<i>eave</i>
	cried	<i>ied</i>
	whole	<i>ole</i>
Lilly Etta and Wee Bruin	stream	<i>eam</i>
	flown	<i>own</i> (= <i>ōn</i>)
	feast	<i>east</i>
	lost	<i>ost</i> (= <i>ōst</i>)
Hindu Sykes and the Quails	talk	<i>alk</i>
	threw	<i>ew</i> (= <i>ōō</i>)
	head	<i>ead</i>
	edge	<i>edge</i>
Cedar Tree's Reward	last	<i>ast</i>
	dress	<i>ess</i>
	wear	<i>ear</i>
	brought	<i>ought</i>
Prince Roland	morn	<i>orn</i>
	love	<i>ove</i>
	turn	<i>urn</i>
	join	<i>oin</i>
Punchinello	voice	<i>oice</i>
	curl	<i>url</i>
	eight	<i>eight</i>
A Mother Goose Circus	drawn	<i>awn</i>
	hoop	<i>oop</i>
	bone	<i>one</i>
Princess Lily	ask	<i>ask</i>
	arm	<i>arm</i>
A Tale of Two Books	page	<i>age</i>
	hurt	<i>urt</i>
	soft	<i>oft</i> (= <i>ōft</i>)

Pouchy Pelican	peck	<i>eck</i>
	stung	<i>ung</i>
	loud	<i>oud</i>
	wound	<i>ound</i>
Meadow Lark's Concert	soar	<i>oar</i>
	pitch	<i>itch</i>
		<i>Beginnings</i>
Hindu Sykes and the Quails	excuse	<i>ex</i>
Prince Roland	return	<i>re</i>
Punchinello	disappear	<i>dis</i>
A Mother Goose Circus	{ perform	<i>per</i>
	{ appear	<i>ap</i>
Princess Lily	angry	<i>an</i> (= äng)
A Tale of Two Books	surprise	<i>sur</i>
Pouchy Pelican	demand	<i>de</i>
Meadow Lark's Concert	{ prepare	<i>pre</i>
	{ concert	<i>con</i>
		<i>Endings</i>
The Three Bears	shady	<i>y</i> (= ĭ)
How the Pony Was Won	cheerful	<i>ful</i>
Unhappy Grass Stalk	grasses	<i>es</i> (= ěz)
Mayor Rat's Niece	matter	<i>ter</i>
Cedar Tree's Reward	breathless	<i>less</i>
Punchinello	color	<i>or</i> (= (ĕr)
	people	<i>ple</i> (= p'l)
A Mother Goose Circus	fiddle	<i>dle</i>
	curtain	<i>tain</i> (= tĭn)
Princess Lily	moment	<i>ment</i>
	beauty	<i>ty</i>
A Tale of Two Books	sorry	<i>ry</i>
Pouchy Pelican	joyous	<i>ous</i> (= ůs)
	number	<i>ber</i>
Meadow Lark's Concert	yellow	<i>low</i> (= lō)
	scarlet melody	<i>let dy</i>

WORD GROUPS — SECOND YEAR

STEPS 1 TO 5

family of goats
go over
tiny dwarf
Giant Giro roared
great, gruff voice
tried to remember
could not move

STEPS 6 TO 10

in the midst
great, huge bear
bowls of porridge
fast asleep
middle-sized voice

STEPS 11 TO 15

began to quarrel
stood in front
no time to listen
across the path
and spread them
toward the pond
squeaky noise
a fine idea
balsam fir

STEPS 16 TO 20

could dance
a dainty dish
with a piece
through the water
fur coat
only laughed
pulled upward
pulled downward
scarcely hobble

STEPS 21 TO 25

nearly uprooted
a grass stalk
something else
cluster of herbs
sharp-pointed picks
antlers of reindeer
nodded, and swayed
cool breeze
ever afterwards
an Indian woman
The Indian women

STEPS 26 TO 30

Mayor of Ratville
grains of wheat
greatest person

whole, wide world
he will marry
were married
lived happily

STEPS 31 TO 35

among the trees
ivory handle
soda-water fountain
sweet-chocolate

STEPS 36 TO 40

clever fowler
work together
through the meshes
thorn bush
became excited
meant no harm

STEPS 41 TO 45

against a branch
once more
to the wild music
plaintive call
wide-spreading
gayly-dressed

STEPS 46 TO 50

are worthy
most successful
bade farewell
on their journey

sped merrily along
important errand
presented his gift
loveliest bride
horse-chestnut
won my throne

STEPS 51 TO 55

full of mischief
playing pranks
his magic power
grew heavier
comb her hair
Sure enough
comical little fellow
tinkling sound

STEPS 56 TO 60

began to worry
the canvas tents
a gilded band wagon
a beautiful chariot
Gallop-a-trot
Hobbledy-hop
Nixie, dixie
seated themselves
Hocus, pocus
swallowed the ladle

STEPS 61 TO 65

great wealth
Listen carefully

magic crumbs
The swan screamed
joined a circus
An organ grinder
curious procession

STEPS 66 TO 70

shadowy figure
crooning voice
glanced up rapidly
no soiled leaves
stared sleepily

STEPS 71 TO 75

demand the money
great malice
pelican's pouch
poisonous spider

pecked him savagely
flapped his great wings
joyous greeting

STEPS 76 TO 80

interesting notice
gave the signal
shrill pitch pipe
croaked a bass solo
played a tattoo
chanted a melody
tones of a fife
that he whistled
rich, ringing notes
flutelike notes
choir of sweet songsters
sang in chorus
merry throng dispersed

SIGHT WORDS -- SECOND YEAR

STEPS 1 TO 5

Billy Goat
Nanny Goat
Giant Giro
Bumpety-bump
Thumpety-thump
Thudety-thud
You've
crossed
bridge
turned

horns
taught
backward
pushed
danger
huge

STEPS 6 TO 10

Father Bear
Mother Bear
Baby Bear

Goldilocks
exactly
returned
Ugh
neither

STEPS 11 TO 15

Arthur
Raymond
Howard
youngest

son
bullfrog
watched
poured
meshes
buy
bought
cause
moss
lining
prize

STEPS 16 TO 20

Spry Mouse
Mr. Bullfrog
Mr. Hawk
among
bruised
luncheon

STEPS 21 TO 25

baskets
whole
circled

STEPS 26 TO 30

White Rat
Mr. Gray Fur
Mayor Rat
North Wind
uncle
niece
mansion
cottage

STEPS 31 TO 35

Lilly Etta
Aunt Laura
Wee Bruin
Mr. Eagle
umbrella
wonderful
trouble
break

STEPS 36 TO 40

Hindu Sykes
Bob White
quails
company
obeying
learned
feather
injured
enemy
many

STEPS 41 TO 45

Autumn
Spring
South
Maple Tree
Elm Tree
Chestnut Tree
Cedar Tree
heart
word
mention
dragged

STEPS 46 TO 50

King Louis
Prince Roland
Princess Angora
Prince Charming
welcome
court
attendants
monkey
pleasures
palace
kingdom
search
passed
choose
search
distance
alas
nowhere
knelt

STEPS 51 TO 55

Punchinello
Old King Cole
Court Jester
brownie
fingers
lose
eyelids
eyebrows
wandered
country
thousand
dangled
school
lamb
soul

STEPS 56 TO 60

Circus
Joe
Allan
Dutchmen
Harlequin
Columbine
Cock-Horse
Banbury Cross
Looby Loo
Crooked Man
Peter Piper
Professor Know-
it-all
Dr. Foster
Gloucester
hurrah
entrance
lemonade
procession
veils
corporals
wand
touched
springboard
bought
royal
daughter
cupboard

STEPS 61 TO 65

Princess Lily
Hans
does
grasped

village
carriage
chariot
attendants
toward
comical
anyone

STEPS 66 TO 70

Careless Carl
Tidy Tom
Dreamland Town
Paper-Covered
Book
Linen-Covered
Book
Hospital
Sandman
East Wind
lesson
aches
through
straight

STEPS 71 TO 75

Pouchy Pelican
Mr. Stork
Mr. Rope
Mr. Waterfall
Mr. Tarantula
courtyard
dungeon
furnace
waddled
hastened

STEPS 76 TO 80

Meadow Lark
Prince Spring
Mr. Woodpecker
Queen of the
Fairies
Chipping Sparrow
Warblers
Bumblebees
Mr. Bullfrog
Song Sparrow
Red-eyed Vireo
Jolly Bobolink
Noisy Blue Jay
Oriole
Nuthatch
Swallows
Scarlet Tanager
Goldfinch
Veery
Wood Thrush
Yellow Warbler
Little Wren
Robin
Bluebird
South Wind
Flower Elves
Lily-bells
Snowdrop
Violet
Crocus
Princess Summer
hours
honor
carol
rustled
promised

TEACHING VOCABULARY

Second Year

A

Arthur
among
able
antlers
afterwards
although
Aunt
Autumn
Angora
attendants
alas
admitted
arrived
awakened
admired
Allan
appear
anyone
arm
allow
amused
aches
agreed
appeared
alighted

B

Bumpety-bump
bridge
backward
bumping
belonged
bedroom
balsam

bullfrog
buy
between
bruised
banjo
breeze
baskets
bringing
Bruin
bush
branch
breathless
blustering
berries
bade
bride
brownie
bleating
Banbury
bone
billboard
better
bagpipes
beauty
Book
bass
Boboliuk
Blue Jay
birch
burst

C

club
crossed
cabin
cooling

chairs
cause
chattered
cross
cheerful
claimed
chatterbox
croaked
center
cluster
clever
circled
creeping
contented
cottage
carved
cheerfully
company
chose
Chestnut
Cedar
covered
cozy
Charming
court
choose
cracked
commanded
comb
comical
country
Cole
catches
color
curl
circus

canvas
chariot
corporals
Columbine
Cross
crooked
cupboard
curtain
cobwebs
carefully
crumbs
curious
carriage
comical
chain
clown
captives
crooning
Careless
Carl
closed
certainly
careful
courtyard
coil
crowd
cleaned
chanted
choir
chorus
Chipping
Crocus
concert
carol
chirped
chimes

D

dwarf
danger

delighted
downward
dainties
different
dressed
dreaming
dragged
distance
decide
dangled
dixie
disappear
Dutchmen
Dr.
daughter
drawn
does
dyes
Dreamland
drowsy
demand
dungeon
dispersed
dales
decided
died

E

end
entered
exactly
empty
enjoyed
else
ever
Etta
Eagle
exclaimed
excited
enemy

edge
excuse
escape
evening
Elm
errand
entrance
enough
eyelids
eyebrows
eight
East
envy
eraser
Elves
echoed

F

family
feeling
feet
flowers
front
fir
foolish
frisked
fur
flies
felt
flying
floating
fountain
flown
feast
fowler
feather
flock
fluttered
follow
farewell

fairies
 farmer
 forgotten
 fellow
 fingers
 form
 fiddlers
 Foster
 forget
 funny
 figure
 flapped
 furnace
 fishpond
 failed
 foes
 fife
 flutelike
 Fairies
 Flower
 finally
 flitting
 frail

G

Giant
 Giro
 gruff
 Goldilocks
 grasses
 growing
 grains
 greatest
 gnaw
 grateful
 gratitude
 gayly
 gift
 gilded

gallop
 gently
 Gloucester
 grinder
 grasped
 glanced
 greeting
 gatekeeper
 glee
 Goldfinch
 greeted
 gowns

H

huge
 horns
 hidden
 happily
 Howard
 hemp
 hurry
 hoarse
 hobble
 Hawk
 herbs
 handle
 happiest
 harm
 himself
 haste
 hinder
 harvest
 heart
 horse-chestnut
 heavier
 hair
 hurrah
 Hobbledy-hop
 Harlequin

hoop
 hickory
 Hans
 Hospital
 hurt
 hardly
 hastened
 honor
 humming

I

instead
 idea
 indeed
 ivory
 injured
 instantly
 intended
 important
 interesting

J

just
 journey
 join
 Jester
 Joe
 jet
 Jolly
 joyous
 jailor
 jay

K

knew
 kindness

kingdom
kept
knelt

L

low
latch
lying
listen
lining
leading
loosely
leaked
luncheon
lily
Lilly
Laura
learned
large
leader
last
loveliest
Louis
later
lamb
lifted
ladle
lemonade
lose
lords
lively
lowered
listen
leading
Linen-Covered
lesson
lullaby
Lark
Lily-bells

M

move
monster
midst
merrily
meshes
moss
muddy
more
mats
mayor
marry
married
mansion
matter
mistaken
mount
many
meant
market
Maple
mention
monkey
merrymaking
mischief
magic
midst
messenger
money
malice
melody
mimic
matin

N

neither
nor
noises
need
nibbled

neck
nearly
noddled
narrow
niece
nowhere
number
ninny
nixie
noble
newspaper
notice
notes
Noisy
Nuthatch

O

over
obeying
older
ordered
ouch
organ
offered
Oriole

P

pushed
porridge
poured
path
prize
pony
piece
pond
plant
picks
person
pleasing

planned
plaintive
prepared
protect
piped
panting
presented
Prince
Princess
pleasures
palace
passed
perform
pitter-pat
platform
promised
Punchinello
prize
people
pranks
power
pickled
peppers
procéssion
perched
Peter
Piper
Professor
peanuts
plaster
placed
Paper-Covered
page
patched
Pouchy
Pelican
pouch
poisonous
pecked
praises
presently

pitch
pipe
prepare
posted
promised

Q

quarrel
quails
queer
quickly
quiet

R

roared
remember
room
returned
reached
Raymond
rushed
roots
reindeer
Ratville
Rat
replied
Roland
remained
rule
royal
riding
Rope
receive
rout
rescue
rich
ringing
Red-eyed

rustled
rollicking

S

suddenly
safely
swiftly
shady
spread
squeaky
son
skill
Shetland
served
scarcely
splash
stalk
sharp-pointed
slender
soda-water
sweet-chocolate
scrambled
spyglasses
sobbing
swoop
supported
several
stepped
scolding
succeed
sent
spring
South
shrill
shivered
shelter
storms
successful
sped
squirrel

search
spread
strange
shining
sounded
story
smallest
secured
suit
school
sulked
screamed
since
soul
sleepy
swan
sighed
swimming
smiling
splendid
stroked
spider
savagely
stork
shouted
spoken
straightway
shocking
season
seated
swallowed
sign
springboard
snow-white
swept
Sparrow
Swallows
Scarlet
South
Snowdrop
Summer

soar
silken
straight
shadowy
stared
Sandman
sorry
scowl
studying
seemed
saying
slipped
straps
signal
solo
songsters

T

tiny
tried
Thumpety-thump
Thudety-thud
turned
taught
twirl
tasted
tired
tumbled
tie
tow
traveled
thirsty
topmost
trouble
thorn
talked
themselves
throughout
thickly
throne

tiptoed
thousand
tiniest
tents
tinkling
touched
trotted
thirteen
toward
towers
town
Tidy
Tom
torn
tossed
Tarantula
twinkling
trembled
tank
tattoo
tones
throng
through
Tanager
Thrush
tenor
tripped
tune
trunk
twittering

U

unable
Ugh
upstairs
upward
uprooted
uncle
umbrella
Ugly

V

voice
vines
veils
vanished
village
Vireo
Veery
Violet

W

wiggle
window
watched
woven
wished
wax
whole
weave

wheat
wide
world
wife
wonderful
wondered
work
wisest
waited
word
wild
wide-spreading
whirled
worthy
won
welcome
wooden
wandered
wand
worry
wagon

wealth
willingly
wrinkle
Waterfall
waddled
wound
wicked
whistled
Woodpecker
Warblers
Wren
warbled

Y

youngest
yellow
yonder
yesterday
Yellow

THIRD YEAR

Aims. (1) *To provide material that will enlarge the child's thought and speaking vocabulary, with the constant consideration of his interest at this stage of development.*

(2) *To present enough of the familiar in the context to furnish review or drill.*

(3) *To continue phonetic drill, and to apply the same.*

Suggestions for teaching the Third Year work may be found in Type Treatment for the Second Year. (Pages 226-228.)

It is not necessary that the stories in the third year be read in the order in which they are given in the book. The stories may be selected for correlation purposes. The variety of stories suggests the various treatments of the same. The stories may be dramatized if they lend themselves to dramatization. Familiar fairy stories afford excellent material for oral purposes. Nature stories may be used as a basis for study in nature and geography, as well as for language. The various elements of nature are identified through folktale, myth, and legend. The stories that deal with peoples of different lands may be used for geography and also for history. The numerous poems may be used to satisfy the rhythmic and æsthetic sense of the child. Some of the stories are purely imaginative, others appeal to a sense of humor.

The manner of conducting the lesson will depend upon the story selected. The divisions of the story into thought-groups will assist the child to think logically and will be a guide in oral reproduction. In the language work, the teacher should aim for original sentences (paraphrase), thus making

use of enlarged vocabulary. Encourage the individuality of the child, and allow him to use his own initiative. For example, the details of dramatization may be arranged by different pupils.

Devices. (1) Allow a bright pupil to read the entire story aloud, for other children to reproduce orally.

(2) Have a pupil who is inclined to be slow read the story. When he hesitates in pronouncing a word, allow the other children, who have their books closed while listening to the story, to try to supply the word. This, as well as the preceding device, calls for close attention on the part of every child in the class.

The list given below shows the several types of stories and poems :

Dramatization: Hansel and Gretel, Cinderella.

Fairy Stories: Thorn Rose, Cinderella, Hansel and Gretel, Queen Hilda and the Flax, The Magic Girdle.

Indian Folklore (Closely allied with Nature): The Beavers' Lodge, Manitou and the Squirrels, The Swift Runner, Brother Rabbit, Gray Mole and the Indian, The Water Lilies, The Cornfields, The Gift of Corn.

Nature and Geography: Sennin the Hermit, The Frog's Travels, The Merchant's Caravan.

Mythology: The Bag of Winds, Diana and Apollo, Great and Little Bear.

Humor: Why the Sea is Salt, The Bonfire in the Sea, The Magic Girdle.

Wonder Tale: Aladdin and the Magic Lamp.

Serial Story: Robinson Crusoe.

Poems: The Land of Story Books, Hiawatha's Brothers, Queen Mab, The Wind, The Tree, Hiawatha's Sailing, Where Go the Boats, The Boy and the Sheep, Robin Redbreast, The Cornfields, A Boy's Song, Aladdin's Lamp, The Whiting and the Snail.

FAIRY TALE

Poem. THE LAND OF STORY BOOKS.

Story. HANSEL AND GRETEL.

Thought-groups. 1. P. 6, 7 (six lines).

2. P. 7 (begin with line 7), 8 (thirteen lines).

3. P. 8 (begin with line 14), 9 (ten lines).

4. P. 9 (begin with line 11), 10, 11 (one line).

5. P. 11 (begin with line 2).

6. P. 12, 13 (three lines).

7. P. 13 (begin with line 4), 15 (six lines).

8. P. 15 (begin with line 7), 16. 10. P. 18, 19 (two lines).

9. P. 17.

11. P. 19 (begin with line 3), 20.

Word Groups : busily at work ; mending brooms ; knitting stockings ; squeaky voice. (For clear enunciation.)

Context Words : Peter, Gertrude, Hansel, Gretel, Germany, Sandman, Dew Fairy, Witch of the Forest, Elder Bush, anxiously (p. 9), worse (p. 10), guessed (p. 18).

Note. Use the context for these words. Through silent reading, the pupils may find the characters and places in the story. Other words given need special drill. Pupils may find the words given here and read the sentences or paragraphs in which these occur.

Grouping : village (p. 6), knitting (p. 6), gather (p. 8), terrible (p. 9), squeaky (p. 15), unfastened (p. 19), clasped (p. 20).

Note. Have the pupils find these words in the context and read the word groups in which they occur. This exercise is an aid to clear enunciation in oral reading. It will also assist in correct phrasing.

Phonetics : (1) Key Words : (a) *nymph* (*ph* = f), orphan, cipher, sphere, phrase, camphor, phonograph, pharmacy, triumph ; (b) *darkness* (*ness*), boldness, weakness, thickness, richness, fitness, lightness.

(2) Test Words (Words in the story, containing familiar phonetic elements. These words are to be recognized by means of their phonograms) : husband, presently, lazy, finished, thrown,

punish, nimbly, silly, strawberries, potatoes, meanwhile, hungry, whispered, terror, unfastened, huddled, slumbers, twelve, tripped, gingerbread, nibbling, muttered, astride.

(3) Enunciation (Words found in the story, to be written upon the blackboard for practice in clear enunciation): (a) Consonant — **m** (see Manual, p. 319) — maker, mother, mending, milk, meanwhile, making, mossy, man, midnight, made, magic, move; (b) Vowel — **ā** (long) (see Manual, p. 304) — maker, day, became, play, lazy, taking, brave, strange, babe, gray, came, made, way, rays, wake, ate, cage, bake, table; (c) Vowel — **ô** (medial) (see Manual, p. 309) — gone, song, mossy, long, softly.

(4) Independent Recognition (Words, not in the story, to establish the independent recognition of words. Teach the accent mark): main'sail, va'cate, na'tive, ma'jor, sa'cred, a'ëroplane.

FABLE

Story. THE EAGLE AND THE FOX.

Thought-groups. 1. P. 21. 2. P. 22, 24 (three lines).

3. P. 24 (begin with line 4, through line 17).

4. P. 24 (begin with line 18), 25.

Word Groups: terribly frightened; small grass stalks.

Grouping: talons, porpoises (pronounced pôr'pûs-ez), prove.

Phonetics: (1) Key Words: *hasten* (*t* silent letter), often, soften, listen, castle, trestle, nestle, chestnut, glisten, whistle, epistle, fasten, mortgage, moisten.

(2) Test Words: demanded, lonely, seals, walruses, whales, mainland, raft, ashore.

(3) Enunciation: (a) Consonant — **g** (hard) (see Manual, p. 315) — eagle, egg, grass, great, angry, grasped, going, began; (b) Vowel — **ē** (long) (see Manual, p. 306) — eagle, tree, he, me, these, she; **ě** (short) (see Manual, p. 307) — eggs, nest, left.

(4) Independent Recognition: conceal', pe'ony, bequeath', mem'orable, anem'one.

Clear Articulation: The angry eagle threw down an egg.

INDIAN FOLKLORE

Poem. HIAWATHA'S BROTHERS.

Story. THE BEAVERS' LODGE.

Thought-groups. 1. P. 27 (sixteen lines).

2. P. 27 (begin with line 17), 29 (sixteen lines).

3. P. 29 (begin with line 17), 30, 31 (three lines).

4. P. 31 (begin with line 4), 33 (four lines).

5. P. 33 (begin with line 5).

Word Groups: busy people; winding tunnel; the dainty house; a hearty welcome.

Context Words: Big Chief, Great Spirit, Master Beaver, wampum.

Phonetics: (1) Key Words: (a) *guest* (*u* silent letter), guard, guess, guide, guild, guile, guilt, guise; (b) *nevertheless* (*less*), breathless, heartless, useless, needless, artless.

(2) Test Words: distance, shore, beaver, plenty, bestowed, lodge, spaces, proud, dome-shaped, stranger, poplar, birch, willow, lilies, suited, choice, maiden, neighbors, wedding, otters, weasels, muskrats, council, cozy, handsome.

(3) Enunciation: (a) Consonant — **b** (see Manual, p. 313) — big, beaver, obey, busy, bow, belt, bestowed, birds, build, built, birch, bark, bank, beautiful, noble; (b) Vowel — **ă** (short) (see Manual, p. 305) — traveled, at, sat, am, and, have, an, dam, had, handsome.

(4) Independent Recognition: attack', animal'cule, antip'odes, Aphrodí'te, asbes'tos.

Story. MANITOU AND THE SQUIRRELS.

Thought-groups. 1. P. 34 (eight lines).

2. P. 34 (begin with line 9), 35.

3. P. 36 (fifteen lines).

4. P. 36 (begin with line 16), 37.

Word Groups: to eat greedily; began to cough; nibble acorns.

Context Words: Manitou (pronounced măn'ĩ-tōō), scarcely.

Phonetics: (1) Key Words: (a) *invitation* (*tion* = shǎn), regulation, education, observation, instruction, production, condition, ammunition, opposition; (b) *begged* (*ed* = d), slammed, shamed, robbed, rubbed, grinned, lined.

(2) Test Words: grandmother, facing, feast, accept, woodpecker, ashes, impolite, hollow.

(3) Enunciation: (a) Consonant — **t** (see Manual, p. 313) — Manitou, tell, about, great, to, sat, told, meat, lifted, until, it, tree, forest, together, feast, invite, accept, first, impolite, tasted, instant, taken; (b) Vowel — **ǒ** (short) (see Manual, p. 309) — of, onward, not, fox, hollow.

(4) Independent Recognition: colosse'um, com'batant, con'fiscate, conversa'tion.

Story. THE SWIFT RUNNER.

Thought-groups. 1. P. 38 (fourteen lines).

2. P. 38 (begin with line 15), 39 (eleven lines).

3. P. 39 (begin with line 12), 40.

Word Groups: the swiftest runner; great antlers; gnawing twigs.

Context Words: Black Bear, White Rabbit, Swift Runner.

Phonetics: (1) Key Words: (a) *proclaim* (*pro*), provide, pronounce, propose, profound, proceed, promote, procure; (b) *decided* (*ed*), derided, demanded, protested, contested, descended.

(2) Test Words: olden, contest, offered, brambles, woodland, skillfully.

(3) Enunciation: (a) Consonant — **r** (see Manual, p. 318) — runner, offered, reward, pair, antlers, gathered, other, first, disappear, ready, cheers, returned, winner; (b) Vowel — **ǐ** (short) (see Manual, p. 308) — in, animals, himself, swiftest, his, running, win, meeting, rabbit, willing, cutting, doing, begin, gnawing, swiftly, skillfully. (For clear articulation.)

(4) Independent Recognition: in'nocence, tin'sel, shriv'el, rich'ness, clumsiness.

Story. BROTHER RABBIT.

Thought-groups. 1. P. 42 (nineteen lines).

2. P. 42 (begin with line 20), 43.

3. P. 44 (twenty lines).

4. P. 44 (begin with line 21), 46.

Word Groups: crisp and brown ; followed the footprints ; turned pure white.

Context Words: Eagle Eye, canoe.

Phonetics: (1) Key Words: (a) *pushed* (*ed* = *t*), crushed, fished, mashed, knocked, wrenched, wrecked, gnashed ; (b) *mountain* (*tain* = *tĭn*), curtain, certain.

(2) Test Words: prairie, hunters, paddled, hauled, miles, plenty.

(3) Enunciation: (a) Consonant — *n* (see Manual, p. 320) — one, in, Indian, neither, nor, plains, gone, canoe, morning, animals, again, return, against, enemies, soon ; (b) Vowel — *ŭ* (see Manual, p. 311) — Summer, hunters, up, hung, slump.

(4) Independent Recognition: consum'mate, mor'ibund, ro-tund', pronuncia'tion.

Clear Articulation:

“None knew thee but to love thee,
None named thee but to praise.”

FAIRY STORY

Poem. QUEEN MAB.

Story. CINDERELLA.

Thought-groups. 1. P. 50 (thirteen lines).

2. P. 50 (begin with line 14), 51 (sixteen lines).

3. P. 51 (begin with line 17), 52 (eighteen lines).

4. P. 52 (begin with line 19), 54, 55 (two lines).

5. P. 55 (begin with line 3), 56 (six lines).

6. P. 56 (begin with line 7), 57 (two lines).

7. P. 57 (begin with line 3), 58 (five lines).

8. P. 58 (begin with line 6).

9. P. 59, 60 (ten lines).
10. P. 60 (begin with line 11).
11. P. 61, 62 (five lines).
12. P. 62 (begin with line 6).
13. P. 64.

Word Groups: the largest pumpkin; touched the rind; splendid livery; elegantly dressed.

Context Words: Cinderella, Fairy Godmother, lizards, cushion.

Phonetics: (1) **Key Words:** (a) *procession* (*sion* = shŭn), succession, session, impression, mission, commission, admission; (b) *jealous* (*ous* = ŭs), various, curious, odious, copious, serious, glorious.

(2) **Test Words:** selfish, daughters, housework, intended, parrot, kitchen, cinders, clothes, dressmaker, satin, velvet, swan's-down, advantage, sobbed, pumpkin, scooped, coach, breathlessly, lizards, footmen, alarm, livery, costume, pearls, elegant, rubies, sparkling, crouching, knelt.

(3) **Enunciation:** (a) **Consonant** — w (see Manual, p. 317) — woman, was, were, went, washed, window, wear, wish, want, will, watering, with, waiting, wonderful, would, worn, warming; (b) **Vowel** — ī (long) (see Manual, p. 307) — time, fire, fine, find, night, rind, live, mice, drive, chime, arrived.

(4) **Independent Recognition:** bronchi'tis, appendici'tis, meningi'tis, Goli'ath, gladi'olus, accli'mate.

GREEK MYTHOLOGY

Poem. THE WIND.

Story. THE BAG OF WINDS.

- Thought-groups.** 1. P. 66, 67 (three lines).
 2. P. 67 (begin with line 4, through line 15).
 3. P. 67 (begin with line 16), 68 (eight lines).
 4. P. 68 (begin with line 9), 70 (two lines).
 5. P. 70 (begin with line 3), 71 (five lines).
 6. P. 71 (begin with line 6).

Word Groups: cease his roaring ; go sullenly back ; sing a song ; on their journey.

Context Words: Eolus (pronounced ē'o-lŭs), North Wind, East Wind, West Wind, anchored.

Phonetics: (1) Key Words: (a) *whirl* (irl), swirl, twirl, girl ; (b) *freeze* (eeze), breeze, wheeze, sneeze, squeeze.

(2) Test Words: imprisoned, exercise, mischief, tempest, blanket, discovered, unruly, harbor, treasure, suffered, hardship.

(3) Enunciation: (a) Consonant — **v** (see Manual, p. 316) — caves, have, voice, waves, leaves, cover, very, giving, evening ; (b) Vowel — **ō** (long) (see Manual, p. 308) — home, go, blow, over, snow, O, open, gold, arose.

(4) Independent Recognition: explode', ep'isode, provoke', mar'igold, withhold'.

Story. DIANA AND APOLLO.

Thought-groups. 1. P. 72, 73 (three lines).

2. P. 73 (begin with line 4, through line 11).

3. P. 73 (begin with line 12).

Word Groups: a floating island ; the wood nymphs ; a golden chariot ; wonderful present.

Context Words: Diana, Apollo, Neptune, Jupiter, Master, Silver Bow, earth.

Phonetics: (1) Key Words: (a) *pillar* (lar = lēr), regular, popular, angular, singular, particular, perpendicular ; (b) *creature* (ture = tŭr), furniture, overture, temperature.

(2) Test Words: marble, graceful, heaven.

(3) Enunciation: (a) Consonant — **d** (see Manual, p. 314) — island, lived, had, Diana, fastened, rapidly, day, followed, wood, wandered, deer, hunted, bestowed, golden, land, wonderful, prized, used, called ; (b) Vowel — **a** (= ō) (see Manual, p. 306) — was, wandered, swan.

(4) Independent Recognition: swamp'y, wasp'ish, war'ren, wat'tle, wad'ding, wan'pun.

FAIRY STORY

Poem. THE TREE.

Story. THE FAIRY TREE.

Thought-groups. 1. P. 76 (fifteen lines).

2. P. 76 (begin with line 16), 77 (five lines).

3. P. 77 (begin with line 6), 78 (six lines).

4. P. 78 (begin with line 7).

5. P. 79, 80 (fifteen lines).

6. P. 80 (begin with line 16), 82 (eight lines).

7. P. 82 (begin with line 9), 83.

Word Groups: obeyed her commands; fringed with pearls; heard the sweet voice.

Context Words: Flora, Rainbow, Fairy Tree, ivory, buried.

Phonetics: (1) Key Words: (*a*) wait (*ait*), bait, strait; (*b*) sister (*ter*), minister, register, canister, chorister, dissenter, banter, roster, sequester.

(2) Test Words: household, basin, delightfully, gathering, mossy, flashed, colors, scales, crumbs, playfellow, oldest, baked, hastened, fringed, trembled.

(3) Enunciation: (*a*) Consonant — f (see Manual, p. 316) — Fairy, family, Flora, forest, fire, fell, often, for, fish, flashed, fed, feed, following, flowers, fruit, feet, leaf, find, if; (*b*) Consonant — ch (as in *child*) (see Manual, p. 315) — each, kitchen, which, catch, marching, branches, reached; (*c*) Vowel — oo (see Manual, p. 309) — cool, cock-a-doodle-doodle-doo, too.

(4) Independent Recognition: reproof', lampoon', buffoon', forsooth,' whoop'ing.

Clear Articulation:

“Full fathom five thy father lies.”

The fairy leaf floated far away.

Flora fed the fairy fish.

INDIAN FOLKLORE

Poem. HIAWATHA'S SAILING.

Story. GRAY MOLE AND THE INDIAN.

Thought-groups. 1. P. 85.

2. P. 86 (fourteen lines).

3. P. 86 (begin with line 15), 87, 88 (six lines).

4. P. 88 (begin with line 7), 89 (seven lines).

5. P. 89 (begin with line 8, through line 20).

6. P. 89 (begin with line 21), 90 (fourteen lines).

7. P. 90 (begin with line 15), 92 (six lines).

8. P. 92 (begin with line 7), 93.

Word Groups: scorched and shriveled; furiously angry; fast disappearing; carrying messages; pliant branches.

Context Words: Gray Mole, Western Sea, Breaking Light, Big Sea Water, Red Willow, Marsh Reeds, Birch, Linden, Cedar, Larch, Alder, warriors.

Phonetics: (1) Key Words: (a) *presently* (*ly*), carefully, proudly, softly, busily; (b) *singing* (*ing*), standing, wandering, speaking, peeping, covering, starting, disappearing, shining, stirring.

(2) Test Words: messages, burrow, scorched, shriveled, summit, council, wholesome, nations, chimed, fibrous, rosin, cluster, snare, unfasten, picture-writing.

(3) Enunciation: (a) Consonant — **h** (see Manual, p. 315) — hungry, he, had, here, heard, Ha, home, his, himself, overhead, hill, hidden, high, how, hot: (b) Diphthong — **ou** (see Manual, p. 309) — found, proudly, boughs, councils.

(4) Independent Recognition: mount'ing, house'keeper, re-sound', founda'tion, sound'ness.

Story. THE WATER LILIES.

Thought-groups. 1. P. 94.

3. P. 96, 97.

2. P. 95.

4. P. 98.

Word Groups: hearts of gold; a strange dream; choose for yourself.

Context Words: Star Maiden, buffaloes.

Phonetics: (1) Key Words: (a) *nearer* (*er*), folder, mender, hearer, sweeter; (b) *yourself* (*self*), herself, himself, myself.

(2) Test Words: lilies, floated, paddling, blossom, hundreds, listen.

(3) Enunciation: (a) Consonant — 1 (see Manual, p. 319) — beautiful, lilies, flowers, floated, paddling, gently, suddenly, little, smiled, listen, brightly; (b) Vowel — ū (long — equivalents, *you*, *ew*), (see Manual, p. 310) — beautiful, you, youth, music, beauty.

(4) Independent Recognition: confuse', curios'ity, cu'bit, hu'man, hu'morous, pew'ter, renew'.

NORTHERN FOLKLORE

Poem. WHERE GO THE BOATS.

Story. WHY THE SEA IS SALT.

Thought-groups. 1. P. 100.

2. P. 101, 102 (nine lines).

3. P. 102 (begin with line 10).

4. P. 104.

5. P. 105 (sixteen lines).

6. P. 105 (begin with line 17), 106.

7. P. 107.

8. P. 108, 109, 110 (eight lines).

9. P. 110 (begin with line 9), 111 (fourteen lines).

10. P. 111 (begin with line 15), 112, 113.

Word Groups: asked for bread; a huge snowball; groped his way.

Grouping: cupboard (pronounced kŭb'ẽrd) (p. 106), porridge (p. 108), ocean (p. 111).

Context Words: Rich Brother, Poor Brother, Chief Dwarf.

Phonetics: (1) Key Words: (a) *sizzle* (*zle*), dazzle, muzzle, puzzle, drizzle, embezzle; (b) *manage* (*age* = ǎj), personage, parsonage, hermitage.

(2) Test Words: chimney, covered, annoyed, angrily, dwarfs, trudged, snowball, attention, moment, twinkling, entrance, pouring, watching, quenched, boiling, kettle, crowded, teasing, grind, excepting, exchange, climbed, furnished, choicest, astonishment, oatmeal, twisted, screwed, handle, drowned, soaked, merchant, borrow, easier, voyage, procure, cargo, captain, consented, carefully, further, overboard, herrings, dozen, grind, mowers.

(3) Enunciation: (a) Consonant — s (breath sibilant) (see Manual, p. 316) — sea, salt, stingy, snow, starve, said, ask, us, this, dwarfs, so, seven, sang, still, six, steam, stood, suddenly, (Children find others); (b) Vowel — o (= ŭ) (see Manual, p. 309) — one, covered, brother, once, wonderful.

(4) Independent Recognition: com'forter, com'pass, com'pany.

JAPANESE FOLKLORE

Story. SENNIN THE HERMIT.

Thought-groups. 1. P. 114.

2. P. 115 (seventeen lines).

3. P. 115 (begin with line 18), 116, 117 (nine lines).

4. P. 117 (begin with line 10), 118.

Word Groups: long white beard; into their midst; recited some verses; reached the entrance.

Context Words: Sennin, Japan, Hermit of the Mountain.

Phonetics: (1) Key Words: (a) *hermit* (*mit*), permit, admit, commit, remit, submit, transmit, omit; (b) *nimble* (*ble*), thimble, tremble, humble.

(2) Test Words: far-away, direction, amuse, cherry, blossoms, nightingale, recited, verses, company, farewell, fragrant, depths.

(3) Enunciation: (a) Consonant — p (see Manual, p. 313) — Japan, play, pond, picked, surprised, stopped, patting, disappeared, depths, pointed, upwards, top; (b) Vowel — ä (Italian *a*) (see Manual, p. 305) — far, father.

(4) Independent Recognition: palm'istry, mar'tin, gap'ing, ar'mament, barn'yard, heark'ening.

GREEK MYTHOLOGY

Story. GREAT AND LITTLE BEAR.

Thought-groups. 1. P. 120.

2. P. 122.

Word Groups: admire her ; on pleasant nights.

Context Words: Callis'to, Jupiter, Juno, Arcas, Great Bear, Little Bear, North Star.

Phonetics: (1) Key Words: (a) *beautiful* (*ful*), plentiful, bountiful, merciful, useful ; (b) *beauty* (*ty*), surety, variety, society, safety, sobriety.

(2) Test Words: revenged, terror, recognized, embrace, spear, pleasant.

(3) Enunciation: (a) Consonant — **c** (= **k**) (see Manual, p. 315) — Callisto, because, cave, Arcas, can ; (b) Vowel — **o** (= **oo**) (see Manual, p. 309) — whom, move.

(4) Independent Recognition: disapprove', behooved', entomb', undo'ing.

FABLES

Poem. THE BOY AND THE SHEEP.

Story. THE BOY WHO CRIED WOLF.

Thought-groups. 1. P. 125 (seventeen lines).

2. P. 125 (begin with line 18), 126.

Word Groups : a lonely place; enjoyed the company; the herd of sheep.

Phonetics: (1) Key Words: (a) *forest* (*est*), interest ; (b) *company* (*ny*), harmony, destiny, progeny, larceny, ceremony.

(2) Test Words: tended, excepting, valley, enjoyed, fooled, really.

(3) Enunciation: (a) Consonant — **k** (see Manual, p. 315) — dark, working, trick ; (b) Vowel — **oo** (short) (see Manual, p. 309) — good ; *equivalents* — could, would.

(4) Independent Recognition ; understood', broth'erhood, undertook', forsook', like'lihood.

Story. THE LION'S SHARE.

Thought-groups. 1. P. 127.

2. P. 128 (seventeen lines).

3. P. 128 (begin with line 18), 129.

Word Groups: prowling along; attacked the wolf; divided the animal; watched greedily.

Context Words: King Lion, Friend Donkey.

Phonetics: (1) Key Words: (a) *angry* (*gry*), hungry; (b) *humbly* (*bly*), probably, affably, unspeakably, pardonably, fashionably, peaceably.

(2) Test Words: donkey, agreed, caught, portion, springing, taught.

(3) Enunciation: (a) Consonant — **c** (= s) (see Manual, p. 314) — certainly, piece, once; (b) Vowel — **ä** (= ô) (see Manual, p. 306) — call; *equivalents* — caught, taught.

(4) Independent Recognition: nau'seous, cau'liflower, cau'sation, cau'terize, au'dible.

FAIRY TALE

Poem. ROBIN REDBREAST.

Story. THORN ROSE.

Thought-groups. 1. P. 132 (eighteen lines).

2. P. 132 (begin with line 19), 133 (nine lines).

3. P. 133 (begin with line 10), 134.

4. P. 136 (eighteen lines).

5. P. 136 (begin with line 19), 137.

6. P. 138 (seventeen lines).

7. P. 138 (begin with line 18), 139.

8. P. 140, 141.

9. P. 142.

Word Groups: summer afternoon; pearl cradle; the sweetest voice; a spiteful laugh.

Context Words: Thorn Rose, Prince Courageous.

Grouping: guests (p. 132), hearth (p. 138), pigeons (p. 142).

Phonetics: (1) Key Words: (a) *fourth* (*th* = breath), fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth; (b) *disappear* (*dis*), disobey, disgrace, discharge.

(2) Test Words: rejoicing, hurry, afternoon, sleepily, ill-tempered, keyhole, cheerfulness, witty, generous, spindle, shook, forward, twisting, spinning, wheel, flaming, shadows, darkened, sunny, hedge, towers, enchantment, whatever, tiptoed, narrow, stairway, servants.

(3) Enunciation: (a) Consonant — **th** (as in *thorn*) (see Manual, p. 314) — through, health, thread, hearth, thick; ~~th~~ (as in *there*) (see Manual, p. 314) — them, the, that, then, there; (b) Vowel — **ee** (as in *teeth*) (see Manual, p. 306) — queen, sleepily, sweet, fifteen, asleep, wheel.

(4) Independent Recognition: disagree', ju'bilee, proceed', indeed', decree'.

FABLE

Story. THE WOLVES AND THE DEER.

Thought-groups. 1. P. 143 (thirteen lines).

2. P. 143 (begin with line 14), 144, 145 (seven lines).

3. P. 145 (begin with line 8).

Word Groups: swift runners; your mouths closed; attacked the deer.

Grouping: facing (p. 143), hungry (p. 145), opened (p. 145).

Phonetics: (1) Key Words: (a) *invited* (*in*), indeed, incrust, increase, incline, inclose, inane; (b) *prepare* (*pre*), present, presume, prevent, prevail, prefix.

(2) Test Words: wolves, attacked, wondered, escaped.

(3) Enunciation: (a) Consonant — **ng** (equivalent, *n = y*) (see Manual, p. 320) — hungry, angry, facing; (b) Vowel — **â** (see Manual, p. 305) — prepared; *equivalent*, there.

(4) Independent Recognition: star'ing, air'ship, there'abouts.

Word Groups: the difficult journey; added disdainfully; polite farewell.

INDIAN FOLKLORE

Poem. THE CORNFIELDS.

Story. THE GIFT OF CORN.

Thought-groups. 1. P. 147.

2. P. 148 (fifteen lines).

3. P. 148 (begin with line 16), 149, 150 (ten lines).

4. P. 150 (begin with line 11), 151 (twenty lines).

5. P. 151 (begin with line 21), 152.

Word Groups: glided swiftly along; wrestle together; with greenish husks; my green garments.

Context Words: Indians, Great Lakes, Brave Heart, Red Plume, Moon of Falling Leaves, Gift of Corn, conquered.

Phonetics: (1) Key Words: (a) *greenish (ish)*, feverish, shrewish, boyish, girlish, yellowish, womanish; (b) *amazement (ment)*, employment, instrument, endowment, payment.

(2) Test Words: destroyed, enemy, driven, settled, powerful, glided, stranger, smoke, stronger, succeeded, tripping, vanished, garments, kernels, heavens, tassels, rustled, ripening, roasted, cornfield, strength, brought, blessed, wrestle.

(3) Enunciation: (a) Consonant — *y* (see Manual, p. 319) — yellow, you, your; (b) Vowel — *ÿ* (= *ï*) — enemy, swiftly, suddenly, very, any, presently, instantly.

(4) Independent Recognition: leg'acy, Cyn'thia, pros'ody, unspeak'ably, vocab'ulary.

JAPANESE FOLKLORE

Poem. A BOY'S SONG.

Story. THE FROGS' TRAVELS.

Thought-groups. 1. P. 155, 156 (three lines).

2. P. 156 (begin with line 4, through line 13).

3. P. 156 (begin with line 14), 157 (ten lines).

4. P. 157 (begin with line 11), 158 (six lines).

5. P. 158 (begin with line 7).

Context Words: Japan, Tokio, Kioto (kyō'tō), bade (bād).

Phonetics: (1) **Key Words:** (a) *travel* (el = ěl), novel, towel, trowel, hovel, marvel, gravel, vowel; (b) *acquaintance* (anee — vowel *a* much obscured), inheritance, utterance, sufferance, temperance.

(2) **Test Words:** difficult, especially, noses, exactly.

(3) **Enunciation:** (a) **Consonant** — **j** (see Manual, p. 315) — journey, just; (b) **Vowel** — **û** (see Manual, p. 310) — turned, further. *Equivalents:* were, early, world, heard, first, worth, journey.

(4) **Independent Recognition:** jour'neyman, bur'nish, bur'lap, bur'glar, research', earth'enware, pearl'fish, earth'quake.

EAST INDIAN TALE

Story. THE MERCHANT'S CARAVAN.

Thought-groups. 1. P. 159, 160 (three lines). 4. P. 163.
2. P. 160 (begin with line 4), 161 (two lines). 5. P. 164.
3. P. 161 (begin with line 3). 6. P. 165.

Word Groups: the merchant's goods; guide the caravan; continued the journey.

Context Word: Abdul (pronounced äb'dool).

Phonetics: (1) **Key Words:** (a) *journey* (ney = nĭ), tourney, chimney, attorney, kidney, hackney; (b) *crystal* (tal, vowel *a* much obscured), brutal, acquittal, refutal, transmittal.

(2) **Test Words:** merchant, caravan, desert, camels, canvas, leather, barley, required, pilot, guide, stretched, nostrils, eagerly, oasis, waving, joyfully, refreshed, weary, lighten, fading, traders.

(3) **Enunciation:** (a) **Consonant** — **sh** (see Manual, p. 317) — wished, shone, shall, shade, fresh, refreshed, shouting; (b) **Vowel** — **ē** (see Manual, p. 307) — other, desert, over, leather, water, another, eagerly, after, supper, under, traders. *Equivalents:* forward, afterwards.

(4) **Independent Recognition:** Octo'ber, remem'bering.

EUROPEAN FOLKLORE

Story. QUEEN HULDA AND THE FLAX.

Thought-groups. 1. P. 166.

2. P. 167.

4. P. 170.

3. P. 168.

5. P. 171, 172.

Word Groups: snow-capped mountain; a deer appeared; across the pasture; a golden girdle; guarding the blossoms.

Context Words: Hans, Blue Grotto, Queen Hulda, Alpine.

Phonetics: (1) **Key Words:** (*a*) *antler (ler)*, butler, pedler, cutler, sutler; (*b*) *thunder (der)*, hinder, ponder, wonder, blunder.

(2) **Test Words:** peasant, pasture, crossbow, marksman, grazed, glittered, approach, tunnel, glimpse, crystals, girdle, jewels, ceiling.

(3) **Enunciation:** (*a*) Consonant — **wh** (see Manual, p. 317) — when, why; (*b*) Vowel — **á** (see Manual, p. 306) — ask, fastened.

(4) **Independent Recognition:** danc'er, staff, aft'er, graft, path.

ARABIAN NIGHTS

Poem. ALADDIN'S LAMP.

Story. ALADDIN AND THE MAGIC LAMP.

Thought-groups. 1. P. 174, 175 (eleven lines).

2. P. 175 (begin with line 12).

3. P. 176, 178 (twelve lines).

4. P. 178 (begin with line 13), 179 (six lines).

5. P. 179 (begin with line 7), 180 (seven lines).

6. P. 180 (begin with line 8), 181 (two lines).

7. P. 181 (begin with line 3, through line 19).

8. P. 181 (begin with line 20), 182.

9. P. 183.

14. P. 189.

10. P. 184 (eighteen lines).

15. P. 190.

11. P. 184 (begin with line 19), 185.

16. P. 191.

12. P. 186.

17. P. 192.

13. P. 188.

18. P. 193, 194.

Word Groups: a long distance; burning merrily; the colored fruit; a dainty breakfast.

Context Words: Aladdin, Persia, Magician, Mustapha, Genie (jě'nĭ), Slave of the Lamp, Princess, Sultan, Africa, niche.

Phonetics: (1) Key words: (a) *widow* (ow = ō), meadow, shadow; (b) *summon* (mon = mǎn), common, sermon, demon.

(2) Test Words: beckoned, tailor, nephew, delicious, powder, girdle, mumbled, sprinkled, emeralds, amethysts, muttered, terrified, managed, shutters, impossible, entirely, basins, thousand, pretended, disguised, exchange, secure, beloved.

(3) Enunciation: (a) Consonant — **ci** (= sh) (see Manual, p. 314) — Magician, precious; (b) Vowel — **oi, oy** (as in *oil, boy*) (see Manual, p. 309) — coins, oil, royal, joy.

(4) Independent Recognition: disappoint', tur'moil, purloin', coun'terpoise, destroy'.

AUSTRALIAN FOLKLORE

Poem. THE WHITING AND THE SNAIL.

Story. THE BONFIRE IN THE SEA.

Thought-groups. 1. P. 197.

2. P. 199.

4. P. 201, 202 (thirteen lines).

3. P. 200.

5. P. 202 (begin with line 14), 203.

Word Groups: came splashing down; were soon shivering; on frosty days.

Context Words: Australia, Fin-fin, Flying-fish.

Phonetics: (1) Key Words: (a) *foremost* (*fore*), forearm, fore-castle, forefather, forefront, forefinger, foresight; (b) *comfortable* (*able*), portable, supportable, detestable, acceptable, accountable, presentable, warrantable.

(2) Test Words: bonfire, level, towered, gliding, foremost, circle, somersault, overhanging, serious, matches, smoldering, sputtered, crackled, forgetting.

(3) Enunciation: (a) Consonant — g (= j) (see Manual, p. 316) — edge, magic; (b) Vowel — ê (as in *there*, equivalent to â) (see Manual, p. 307) — where, there.

(4) Independent Recognition: heir'ess, heir'loom, swear, forbear'.

SERIAL STORY

Story. ROBINSON CRUSOE.

Thought-groups. 1. P. 204.

2. P. 205. 6. P. 209.

3. P. 206. 7. P. 210.

4. P. 207. 8. P. 212.

5. P. 208. 9. P. 213.

10. P. 214, 215, 216 (six lines).

11. P. 216 (begin with line 7), 217, 218 (sixteen lines).

12. P. 218 (begin with line 17), 219 (seven lines).

13. P. 219 (begin with line 8), 221 (fifteen lines).

14. P. 221 (begin with line 16), 222.

Word Groups: to foreign lands; most miserable; many necessary things; on the desert island.

Context Words: Robinson Crusoe, Hull, London, Africa, Portuguese, South America, Brazil, Friday, English, England.

Phonetics: (1) Key Words: (a) *companion* (iou = yǎn), pinion, minion, dominion, opinion, onion, communion, million; (b) *difficult* (cult), occult.

(2) Test Words: grieved, miserable, resist, voyage, aboard, adventures, captured, pirates, managed, tobacco, hurricane, peering, difficulty, swimmer, alertness, drowned, ebbcd, biscuits, carpenter, pistols, gunpowder, calendar, reckoning, belongings, savages.

(3) Enunciation: (a) Consonant — z (see Manual, p. 318) — Brazil; (b) Vowel — ū (= oo — equivalent *ew*) (see Manual, p. 311) — Crusoe, crew, drew.

(4) Independent Recognition: ru'mor, pru'dent, grew, eschew'.

FAIRY TALE

Poem. THE WONDERFUL WORLD.

Story. THE MAGIC GIRDLE.

Thought-groups. 1. P. 224.

2. P. 225, 226 (twelve lines).

3. P. 226 (begin with line 13), 227, 228 (seven lines).

4. P. 228 (begin with line 8), 230 (seventeen lines).

5. P. 230 (begin with line 18), 231.

6. P. 232.

7. P. 233.

8. P. 234, 235, 236 (four lines).

9. P. 236 (begin with line 5).

Word Groups : to offend him ; a merry tune ; the heaviest part ; enjoying the ride ; the curious girdle.

Grouping : mending (p. 224), narrow (p. 225), choice (p. 226), world (p. 227), offend (p. 228), bargain (p. 230).

Phonetics : (1) **Key Words** : (a) *overlook* (*over*), override, overstep, overtake, overthrow, overturn ; (b) *unhappy* (*un*), unhealthy, unhurt, unhitch, unhinge, unharness.

(2) **Test Words** : cobbler, honey, blanket, shoulder, enjoying, bargain, commander.

(3) **Enunciation** : (a) — Consonant — x (= ks) wax, next ; (b) Vowels — ā, ē, ī, ō, ū, day, me, time, blow, tune ; ǎ, ě, ĭ, ŏ, ů, sat, mending, his, cobbler, hunter.

(4) **Independent Recognition** : a'miable, e'gotism, i'dleness, overhaul', u'nicorn ; ad'ipose, en'trance, imposi'tion, opera'tion, understand'ing.

Clear Articulation :

“ I chatter over stony ways,
In little sharps and trebles,
I babble into eddying bays,
I bubble on the pebbles.”

GUIDE TO ENUNCIATION

THE organs of speech are a human music box, and the child should be taught to use them delicately and accurately.

The teacher should know the organs of speech and the science of their use. It is not sufficient for her to know that *p, b, t, d, g*, etc., are not sounded *per, ber, ter*, etc., but she should know why such enunciation is incorrect, and how to remedy it.

Vowel sounds have their source in the glottis and in the upper part of the larynx, which contains the cartilages called *vocal cords*.

The sounds originating here are variously modified by the tongue, teeth, lips, or other parts of the mouth as they pass through, each sound being affected as to quality by some particular part or parts. These modifications in the utterance of vowels are limited to changing the shape of the passage, so that the principal characteristic of a vowel is continuity of resonance, due to the fact that the passage of the breath is not interrupted.

Consonants, on the other hand, are caused by breath meeting interference at some point in the vocal passages. The character of this interference and of the interruption of the sound caused by it distinguishes one consonant from another.

Diaphragmatic breathing should be taught in connection with vowel enunciation. The proper position of the organs

of speech for correct utterance of each vowel and consonant should be thoroughly mastered by the teacher.

The statements in the following pages are in harmony with the Guide to Pronunciation in Webster's Secondary-School Dictionary or in Webster's New International Dictionary.

Lists of words illustrating each vowel sound should be written on the blackboard, to be used for drill. The diacritic marks, however, should not be taught to the children in the first three years.

Accent plays a very important part in clear enunciation, and drill on this is strongly advised wherever the children fail to place the accent properly, or to give proper stress to the accented syllable.

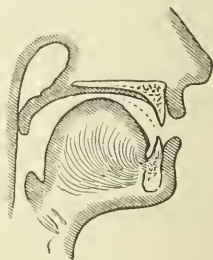
VOWELS

The Eight Principal Sounds of *a*

1. \bar{a} — as in *ale*, *fate*, is called long *a*, and is the name sound of this letter.

In this vowel the mouth is more open than in \bar{e} (p. 306); there is a wider separation of the lips and teeth. The tongue (in the

front part of mouth) is dropped a little lower, and at the end of this sound the organs, for a brief instant, are in the position of \bar{i} (p. 308). This sound is therefore said "to vanish to a point." The \bar{a} is considered a double vowel, being composed of \bar{e} + \bar{i} .



Ex. — Pay, may, vane, jay, tale, ape, fame, save, age, late.

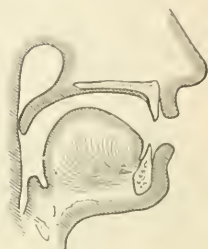
2. \hat{a} — as in *preface*, *senate*, is a modification of \bar{a} in unaccented syllables.

The sound ranges between \bar{a} (*ale*) and \check{e} (*end*) (p. 307). It never “vanishes to a point,” as \bar{a} does.

3. \hat{a} — as in *air*, *fare*, *care*; this sound is called circumflex *a*.

In this sound there is a little more separation of the teeth than in \check{e} (p. 307), and the tongue is tenser. This sound is the narrow sound correlative to the wide \bar{a} (*am*).

Ex. — Chair, pair, care, prayer, mare, rare, hare, bear.



4. \bar{a} — as in *at*, *add*; this is called short *a*.

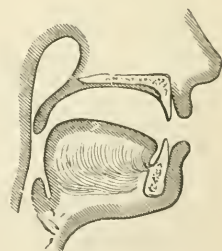
The positions of organs of speech are practically the same as in \hat{a} (*air*), but the vowel sound is much shorter. This is peculiarly an English language sound and foreigners rarely give it correctly.

Ex. — Pan, hat, tack, man.



5. \bar{a} — as in *far*, *arm*, *ah*.

(Commonly called Italian *a*.) The mouth is wide open, and the tongue is in its natural flat position.

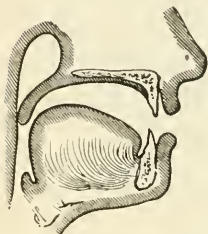


Ex. — Palm, mar, far, father, gape, arm, barn, hark.

6. *ă* — as in *ask, glass, fast*.

In organic position this sound is between *ă* (*am*) and *ä* (*arm*). It is not pronounced like *ä*; the main part of the tongue is raised higher toward the roof of the mouth, and the lower jaw is not so much depressed; neither is the mouth so widely opened. The vowel *a* has the sound *ă* in many words, when followed by *sk, ff, ft, th, ss, sh, st,* and *nce*; as *ask, staff, graft, path, pass,* etc.

In some unaccented syllables this sound is greatly obscured, and is indicated by *â*, as in *asleep, sofa*.



7. *â* (= *ô*) — as in *awe, talk, swarm, water*. It is a long vowel.

The mouth is wide open, the corner of the lips slightly rounded or drawn inward, the tongue depressed below its natural position.

Ex. — *Pall, fault, shawl,*

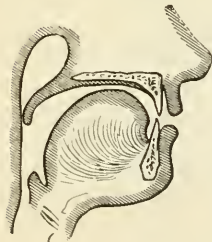
daub, warm (rhymes with *form*), *war* (rhymes with *for*), *yawn, vault, jaw, raw*.



8. *ä* (= *ö*) — as in *was, wander, quality*.

The identity of this sound with *ö* (*odd*) is seen in the fact that *wander* rhymes with *ponder* and *fonder*.

Six Sounds of *e*



1. *ē* — as in *eve, eel*; this is *e* long and is the name sound of the letter.

The lips and teeth are slightly parted, and the upper surface of the tongue is very near the roof of the mouth, but does not touch it,



and therefore does not obstruct the voice. This is a narrow vowel and is not always an absolutely simple element. It commonly starts at a slightly wider angle (near *ĭ* — *ill*) and moves to consonant *y*, as in *yes*.

Ex. — She, peat, fear, read, cheer, theme, leash, leap, teeth.

2. *ĕ* — as in *enough*, *creation*, is a modification of *ē* in unaccented syllables.

3. *ě* — as in *end*, *ebb*; this is short *e*. The syllable is usually closed by a consonant sound.

The mouth is in nearly the same position when uttering *ě* as it is in the first part of *ā*.

Ex. — Met, them, sex, never, let, red, less, berry, yet, head, then.

In some unaccented syllables this sound is greatly obscured, and is indicated by *ě*, as in *moment*, *garment*.

4. *ẽ* — as in *perform*, *maker*.

This sound comes before *r* in many unaccented syllables. The similar sound in accented syllables (*Ex.* — *her*, *infer*) is equivalent to *û* (p. 310).

5. *ê* (= *â*) — as in *there*, *where*.

This *ê* sound occurs only before *r*. (See *â*, p. 305.)

6. *ē* (= *ā*) — as in *eight*, *veil*, *sleigh*, *they*. (See *ā*, p. 304.)

Four Sounds of *i*

1. *ī* — as in *time*, *ice*, *bind*, *pie*; this is long *i* and is the name sound of the letter.

The sound is double; the main part is the glide between the initial element *ā* (*arm*) and the terminal *ĭ* (*ill*).



INITIAL POSITION



FINAL POSITION

Ex. — Pie, sigh, kite, dive, aisle, size. *Equivalents.* — Type, by.

2. ĭ — as in *ill, pit, until*; this is short *i*.

The organs of speech are in nearly the same position as when *ā* is uttered. The tongue is a little lower in the mouth, thus widening the space between it and the roof of the mouth. This vowel is the wide counterpart of narrow *ē*.

Ex. — Fin, tip, this, whip, pin, dish. *Equivalents.* — Lady, baby.

3. î (= û) — as in *fir, virtue*, is the equivalent of *u* in *burn*, and of *e* in such words as *her, infer*.

4. ĩ (= ĕ) — as in *machine, intrigue*. (See *ĕ*, p. 306.)

This sound of *i* occurs chiefly in words of foreign origin.

Eight Sounds of o

1. ō — as in *old, over*; this is long *o*, the name sound of the letter.

The lips are rounded and the tongue depressed. This letter, like *ā*, changes its sound towards the end; it terminates in a “vanish” or momentary sound of ǝ produced by contracting the

lips. It is not necessary to compress the lips: merely narrow the lip passage.

The quality of *ō* before *r* in an accented syllable is sharply defined; and the “vanish” sound is *ê* rather than ǝ. The radical part of the vowel is narrowed.

The lips are contracted and

the jaw depressed, but less than for *ô* (*lord*).

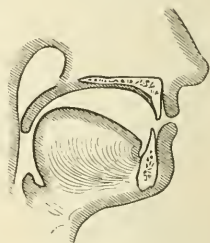
Ex. — No, pole, vote, bowl, soak, own, tore, roar.

2. ô — as in *obey*.

This sound differs from *ō* by absence of the vanish and by taking a wider form, which varies according to prolongation.

3. ô — (occurs only before *r*), as in *orb, order, lord*.

This sound is identical with *a* (*all*). (See p. 306.)



4. \bar{o} — as in *not, odd*; this is short \bar{o} . It is a wide vowel. The lips are not as contracted as for \bar{a} (*all*).

In some unaccented syllables this sound is greatly obscured and is indicated by \bar{o} as in *occur, connect*.

5. \bar{o} — as in *song, loss, cost*. This is a medial sound between \hat{o} and \bar{o} .

6. \bar{o} (= $\bar{o}\bar{o}$) — as in *do, prove, tomb*.

7. \bar{o} (= $\bar{o}\bar{o}$) — as in *wolf, woman, bosom*.

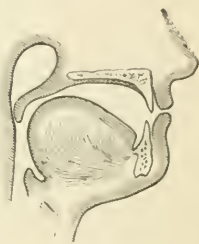
8. \bar{o} (= \bar{u}) — as in *son, done, other*. (The letter is doubled in *blood, flood*.)

Diphthongs of o



1. $\bar{o}\bar{o}$ — as in *moon, fool*.

The sound is single; it is a long vowel. The lip must be rounded as much as possible without obstructing the voice. The tongue is dropped low in the front of the mouth.



Ex. — Ooze, loop, pool, woo, tooth, choose. *Equivalents.* — Do, canoe, group, rude, crew.

2. $\bar{o}\bar{o}$ — as in *foot, wool*. This is a wide form of the $\bar{o}\bar{o}$, and like $\bar{o}\bar{o}$ is a single sound.

Ex. — Book, good. *Equivalents.* — Wolf, put, full, could, should.

3. *ou* — as in *out*; a true diphthong made up of \bar{u} (*art*) and $\bar{o}\bar{o}$ (*look*).

Ex. — Pout, south, pouch, mouth, sound, loud. *Equivalents.* — Cow, owl.

4. *oi, oy*. — *oi* as in *oil*, *oy* as in *boy*. This sound is made up of \hat{o} (*or*) and \bar{i} (*ill*).

Ex. — Oil, poise, toil, noise, boy, royal, joy.

Six Sounds of *u*

1. \bar{u} — as in *use, pure, cube, duty*; this is long *u* and is the name sound of the letter.

This sound is a diphthong which has \bar{o} as its terminal and main part. The initial element is brief and evanescent and varies from *y* (*yes*) to *ĩ* (*ill*). The lips are slightly rounded on the initial element and then are drawn closer all the way through to the end of the *oo*. This labialization of the entire sound is very important.

In some cases, especially at the beginning of a syllable, the *y* sound, as the initial element, is clearly heard, as in *unit*; this *u* sounds like the word *you*.

Ex. — Use, mute, pure, hue. *Equivalents.* — Europe, pew, hew, view, yew, you.

After *d, l, s, t,* and *th* the \bar{u} is given with *ĩ* instead of *y* as the initial element; as in *duke, lute, suit, tune, enthuse*.

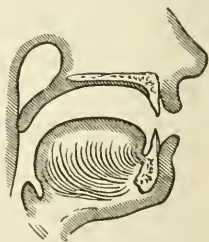
2. \hat{u} — as in *unite, emulate, supreme*.

This sound is a modification of \bar{u} and differs from it by taking \bar{o} (*foot*) as its final element in place of \bar{o} (*food*). The initial element is *y* (*yes*) or *ĩ* (*ill*), as in the \bar{u} sound. In colloquial speech the initial element tends to assimilate with a preceding *t* or *d*, forming more or less clearly the sounds of *ch* or *j*; as in *nature, verdure*. This tendency is indicated by the marks $t\hat{u}$, $d\hat{u}$.



3. \hat{u} — as in *urn, urge, burn*.

The mouth is opened less than for \hat{a} (*far*) and the back of the tongue is a little more depressed. Care should be taken to enunciate the following *r* distinctly.



Ex. — Burn, turn, nurse, cur. *Equivalents.* — Fern, earn, sir, word, world.

4. *ũ* — as in *up, bud, us, under*; this is short *u*.

The vowel is a wide one and is voiced in the back of the mouth.

Ex. — Pun, nut, jut, up, nudge. *Equivalents.* — Love, doth, ton.

In some unaccented syllables this sound is greatly obscured, and is indicated by *ũ* as in *circus, submit*.

5. *u* (= *oo*) — as in *rude, rumor, blue, sure, jury*.

6. *u* (= *oo*) — as in *bull, full, put, push*.

For sounds of *ȳ, ȳ,* and *ȳ,* see *ī, ĭ,* and *ī,* pp. 307, 308.

CONSONANT SOUNDS

PLACE OF ARTICULATION	ORAL				NASAL
	STOPPED		OPEN		OPEN
	Voiced	Voiceless	Voiced	Voiceless	
Lips (labials)	<i>b</i>	<i>p</i>	<i>w</i> ¹	<i>wh</i> ¹	<i>m</i>
Lower lip and upper teeth (labiodentals)			<i>v</i>	<i>f</i>	
Tip of tongue and edge of teeth	<i>th</i>	<i>th</i>	<i>r</i>		
Tip of tongue and gums back of upper teeth	<i>d</i>	<i>t</i>	<i>l</i>		<i>n</i>
Blade of tongue and teeth			<i>z</i>	<i>s</i>	
Blade of tongue and gums back of upper teeth			<i>zh, j</i>	<i>sh, ch</i>	
Middle of tongue and hard palate (palatal)			<i>y</i>		
Root of tongue and soft palate (gutturals, or velars)	<i>g (go)</i>	<i>k</i>	<i>w</i> ¹	<i>wh</i> ¹	<i>ng (y)</i>
Same position as following vowel (aspirate)		<i>h</i>			

¹*w* and *wh* are articulated both at the lips and at the root of the tongue. They are therefore called labiogutturals.

DEFINITIONS

Breath sound is produced by forcing the breath against the organs at the place of obstruction, as in *f*, *s* (*so*), *sh*, *th* (*thin*), aspirate *h*.

Stopped action is caused when all sound is cut off, leaving an interval of silence during which the oral passage is closed at some point; as in *p*, *t*, *k*. Audible effects result from both the closing and the opening of the closed passage.

Glides are the effects produced by the voice as it passes from consonant to vowel, or *vice versa*; as in *ebb*, *go*, *saw*, *ought*.

Abruptness in English speech is due to:

(A) Initial form — forcing a passage between vocal cords pressed tightly together.

(B) Terminal form — by checking the tone more or less abruptly through a reverse process. Such actions (A and B) are called the “glottal stop” or the “glottal check.”

Clicking is produced by the sudden and forcible impact of one surface upon another or their sudden separation, as heard in *p* and *t* and *k*.

Voiceless consonants are consonants made with breath sounds only, or by stopped action, as *p*.

Voiced consonants are consonants voiced or vocalized, as *b*.

Stopped voiceless consonants, as initial sounds, have audible puff, due to the sudden release of the compressed breath within the distended walls of the oral cavity, as *pay*, *kite*.

Stopped voiceless consonants when final have a percussive sound of lip or tongue against palate, as *cup*, *back*.

Note. In both positions these voiceless consonants produce and are modified by the “glottal stop” and the “click.” In an initial it is due to the abrupt beginning of the vowel and the sudden separation of the organs. In the finals the sudden impact of the organs produces the “click,” and at the same instant the abrupt cutting off the vowel is produced by the “glottal check.”



p — as in *pin*, is a voiceless consonant.

Bring the lower lip against the upper; a slight puff of breath escapes as the lips part.

NOTE. — Allow child to puff so that it may be felt or to puff out a candle.



Ex. — Peel, pit, post, pug, keep, tip, cope, cup.

b — as in *bib*, *rob*, is a voiced consonant.

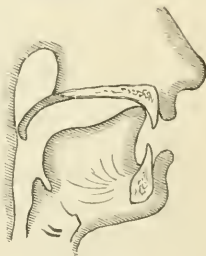
Lips are in the same position as for *p*; but a voiced breath is directed toward the closed lips; this results in a muffled tone made by the vocalized breath as it is injected into the cavity *very softly*.

Ex. — Bean, bit, bat, boast, feeble, bail, cab, robe.



t — as in *tin*, is a voiceless consonant.

It is formed by the tip of the tongue against the back of the upper teeth, stopping for an instant the breath which is passing outward, then allowing it to pass in a slight puff.



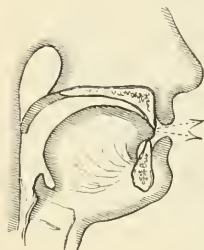
Ex. — Tea, tin, ten, eat, wit, net, tame, tan, time, mate, hat, bite.

Groups of words for practice :

Tie tight. I tied it. Not at all.

A twister, a twisting, a twist, etc.

th — as in *thin*, is a voiceless consonant, but more continuous than *t*, and modified by the aspirate *h*.



Flatten the tongue, and place the end of it against the edge of the upper teeth, then breathe steadily.

NOTE. — Tell the child to stick out the tip of the tongue between the teeth and say *thick*, *thin*. This is excellent drill for those that stutter.



Ex. — Theory, -thick, wrath, thought, youth, sheath, smith, mouth, broth, breath.

th — as in *this*, *then*, *thy*, is a voiced consonant.

Ex. — These, this, that, them, there, brother, thou, thine.

NOTE. **th**, voiceless

noun mouth

noun bath

noun wreath

sing. noun mouth

sing. noun wreath

th, voiced

verb mouthed

verb bathe

verb wreath

plural noun mouths

plural noun wreaths

d — as in *did*, *deed*, is a voiced consonant. It is like *t* except that it is voiced.

Ex. — Deed, dine, daily, feed, pride, avoid, dumb, dole, made, need, mud, load.

When preceded by a voiceless consonant in the same syllable, *d* has the sound of *t*; as *hissed*, *hooked*, *arched*.

c — has two principal sounds, called soft and hard.

Soft *c* sounds like *s* (p. 316), and is made by the tongue against the hard palate; *c* is soft before *e*, *i*, or *y*.

Ex. — Civil, cent, face, fence, bicycle.

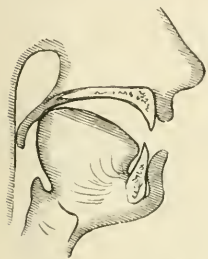
In some words soft *c* combines with a following *i* or *e* to form the sound of *sh*. For example, in *delicious*, *precious*, *ocean*.

Hard *c* sounds like *k*, as in *cart*, *cargo*.

It is made by the tongue against the soft palate.

ch — as in *child*, is a combination of the sounds of *t* and *sh* (p. 317).

Ex. — Cheap, churn, chowchow, chose, peach, arch, vouch, roach.



NOTE. — *ch* = 1 — regular sound of *ch* in *church*.

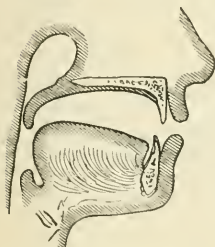
2 — *sh* in *chagrin*, *machine*.

3 — hard *c* (= *k*) in *chorus*, *echo*.

k — as in *kick*, is a guttural voiceless consonant.

Place the back of the tongue against the soft palate.

Ex. — Keen, cake, kind, dock, speak, neck, pike, clock. *Equivalents.* — Care, cart, coal, cone; queen, quick.



h — is a voiceless consonant, called *aspirate*.

The sound of *h* is produced by emitting the breath with some force from the mouth in any of the vowel positions.

Ex. — Heard, hoard, hook, hale.

j — as in *judge*, *jaw*, is the voiced consonant corresponding to voiceless *ch*.

This is a combination of the sounds of *d* and *zh*. The sound is also represented by soft *g*.

Ex. — Jail, jar, June, join, jovial, job. *Equivalents.* — Siege, gin, ridge, huge, page.

g — is a voiced consonant, with two different sounds, hard and soft.

Hard *g*, as in *go*, is a guttural, like *k* except that it is voiced. It is produced by the tongue and the soft palate. The voice is forced

into the cavity of the pharynx, which is closed by the soft palate and then arched, to bring the lower border in contact with the tongue. While on the curve it is pressed back against the walls of the pharynx.

g is hard — before *a, o, u, l, r, s*, as in *gay, gun, glad, grow*; sometimes hard before *e, i*, or *y*, as in *get, give, gig, muggy*; always hard at the end of a word.

g is soft like *j* in many words where it is followed by *e, i*, or *y*, as in *gem, rage, magic*.

gh = *g* hard, as in *ghost, ghastly*.

= *f* in some words after *au* or *ou*, as in *laugh, cough*. It is often silent after *i, au*, or *ou*, as in *high, caught, dough, through*.

f — as in *fife*, is an open voiceless consonant.

The lower lip is raised to the upper teeth and the breath escapes through the interstices and sides of the lips and teeth.

In *of, f* takes the sound of *v*.

Ex. — Fine, fit, roof, knife, tiff, foot. *Equivalents.* — Rough, enough, trough, telegraph, photograph, philosophy.

v — is the same as *f* except that the consonant is voiced.

Ex. — Veal, vale, vine, weave, wave, hive.

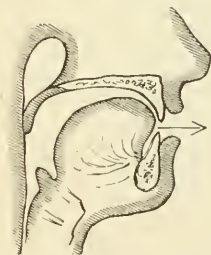
s — as in *sin*, is a voiceless sibilant.

The tip of the tongue placed back of the upper teeth leaves a slight orifice through which

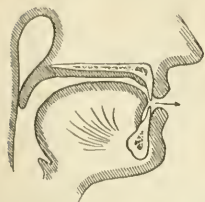
the breath is forced, and as it impinges upon the edges of the upper or lower teeth it produces a sharp hiss.

This *s*, as in *see, so, stay, fits*, is pure breath.

Other Sounds of s. — *s* has the sound of *z* (voiced breath) in many words; for example, *is, rides, music*.



s has the sound of *sh* in *sure, sugar*; and *si* has the same sound in *mansion, version*, etc.



HISSING POSITION

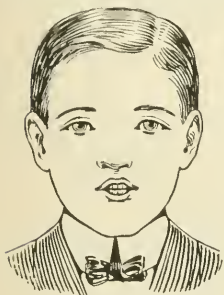
s has the sound of *zh* (like *z* in *azure*) in such words as *vision, leisure*.

The difference between the hissing and hushing sounds of *s* is due to the position of the tongue. In the first the



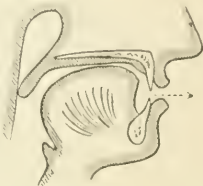
HUSHING POSITION

tongue is closer to the teeth, in the second the tongue tip seems to become a vertical line.



sh — is an open voiceless consonant.

The front of the tongue is lifted toward the roof of the mouth so that the lower surface of the tongue faces the teeth.



Ex. — Shut, shin, shame, share, flash, shore.

w — is called a semivowel from its close relation to *oo* (food) or *oo* (foot).

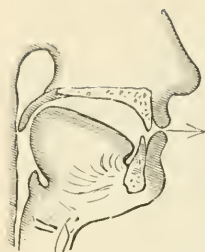
It always begins with a brief *oo* or *oo*. The *w* requires a contraction of the lips, and a constriction between the back of the tongue and the soft palate, which makes *w* guttural as well as labial.

Ex. — Weep, were, war, wall, wore, we, wax, wait, wise.

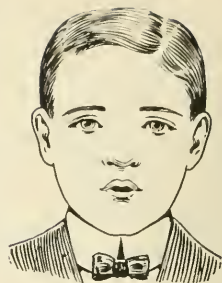
In such words as *cow, plow, law, jaw, few*, the *w* is reckoned as a vowel. In *blow, follow*, etc., and in *who, whom, whole, whoop*, the *w* is silent.

wh — as in *wheel, when, where*.

wh = *h* + a voiceless *w*, no voice being heard until the beginning of the following vowel. The *h* represents the breath sound produced by exhaling the deep breath which always begins a correct enunciation of *wh*.



Device. — Let the pupil hold the palm of his hand (or a sheet of thin paper) a short distance from his mouth, and then say the words in each list below distinctly. He will *feel* the air on his hand or see the



paper move when *wh* is uttered correctly.

Ex. — Where, which, whey, when, wheeze, whip, whoa, whither. Contrast with the *w* sound in *wear, witch, way*, etc.

z — an open voiced consonant, as in *zeal, zone, maze*.

It is produced in the forward part of the mouth by the tongue and the hard palate, like *s*, except that it is voiced.

Ex. — Buzz, dizzy, size, frozen, maze. *Equivalents.* — Easy, his.

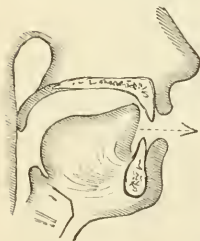
x = *ks*, in *fox, expand*.

= *gz*, in *exist, exhaust*.

= *z*, when initial, as in *Nerves*.

zh — is the voiced sound produced, like *sh*, with the front of the tongue lifted toward the roof of the mouth. This sound is represented by *z* or *s* preceding *u*, or by *si* (never by *zh* in actual spelling); for example, *azure, leisure, measure, usual, confusion, erosion*.

r — as in *rear, row*, is a voiced consonant.



It is produced with the tongue, the tip of which is curled backward, near the hard palate. The breath escapes at the sides. When the tip of the tongue vibrates it produces the trill or rough *r*, which may be produced be-



fore, but never after, a vowel heard in the same syllable.

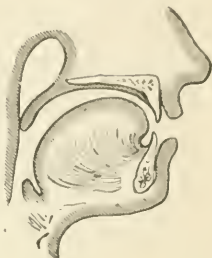
Ex. — Rill, fare, ragged, rascal, ran, pearl, world, girl, burn.

Note.—Some children need drill in pronouncing the *r* distinctly in *girl*, *world*, etc.; others need to be cautioned against adding the *r* sound to *saw*, *law*, etc.



y — as in *year*, *young*, is a voiced consonant.

It is produced by raising the arch of the tongue to the roof of the mouth, as when uttering *ē* (*ere*), but so closely as somewhat to obstruct the passage of the voice.



Ex. — Yet, yarn, you, year, yearn, young.

For the sounds of the vowel *y*, see *ī*, *ĭ*, *ī*, pages 307, 308.

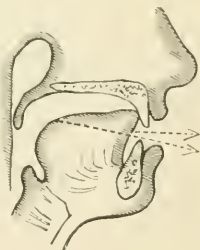
l — is a voiced consonant.



It is produced by raising the point of the tongue against the hard palate, the voice being allowed to escape at the sides of the tongue.

It is liquid in *low*, *lie*, *ill*, *bell*.

It is explosive in *battle*, *pickle*, *bustle*.

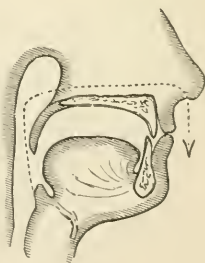


Ex. — Lid, fill, lane, bale, loyal, boil, loan, roll.

m — as in *me*, *mine*, is a nasal consonant.

The organs have the same positions as for *b* or *p*, but the sound passes through the nose. Lip pressure is necessary.

Ex. — Seem, tame, men, man, mute, me, mate, hem, ham, home.



n — as in *no*, *nine*, is a nasal consonant.

The tongue and lips are in the same positions as in producing *t* and *d*, but the voice passes through the nose.

Ex. — Nail, need, pin, pane, none, snow, inn, change.

Device. — Teach the children to make the “wax-doll mouth” showing two front teeth, and say *n*.

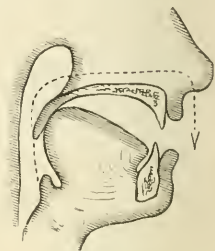
ng — is a single nasal consonant; the sound of neither *n* nor *g* is heard.

This sound is produced by contact between the soft palate and the back of the tongue, with a free passage between the soft palate and the wall of the pharynx, and the passage through the nose open.

Device. — The child closes one nostril and says *singing* — *ringing*. This helps him to realize the nasal character of the sound.

Ex. — Fling, slang, bring, rang, ring, wrong, singer.

An equivalent sound (*y*) is represented by *n* alone in such words as *bank*, *sink*, *linger*, *longer*.



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